

IN THIS ISSUE: { MASCAGNI: MYSTERY MAN—By H. L. ROLAND  
WOES OF A WOMAN COMPOSER: DAME ETHEL SMYTH—By A. T. KING

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Forty-Fifth Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. LXXXIX NO. 9

NEW YORK, THURSDAY, AUGUST 28, 1924

WHOLE NO. 2316



**ELSA ALSEN**  
SOPRANO

WHO WILL TOUR AMERICA  
IN CONCERT THIS SEASON.

# MUSICAL COURIER

**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY**  
Church, Concert and School Positions Secured  
**MRS. BABCOCK**  
Telephone: 2634 Circle  
Carnegie Hall, New York

**J. H. DUVAL**  
VOICE SPECIALIST  
Italian and French Opera  
In Europe May 1 to Oct. 1  
Teatro d'Arte Moderna, Milan  
New York Studio: 32 Metropolitan Opera House Building

**M. F. BURT SCHOOL**  
Sight-Singing, Ear-Training, Musical Stenography, Normal Course in Public and Private School Music. Special coaching for church trials.  
Address: Brooklyn School, 48 Lefferts Place.

**ROSS DAVID**  
VOCAL STUDIOS  
Sherwood Studio Building, 58 West 57th Street  
Phone: Circle 2297

**CARL M. ROEDER**  
TEACHER OF PIANO  
Technic—Interpretation—Theory  
Normal Course for Teachers  
607-608 Carnegie Hall, New York  
350 Main Street, Orange, N. J.  
Residence: 680 St. Nicholas Avenue, New York

**FLORENCE IRENE JONES**  
VIOLIN INSTRUCTION  
Ensemble Classes  
PUBLIC RECITALS GIVEN AT INTERVALS  
137 West 86th Street, New York  
Telephone: Schuyler 6359

**PURDON ROBINSON**  
THE ART OF SINGING  
Vocal Expert and Diagnostician  
Exponent of the Dr. H. Holbrook Curtis method for vocal defects and impaired voices. (Co-worker with Dr. Curtis for many years.)  
Studio: 245 West 75th Street, New York  
Phone: Endicott 2505

**PHILIPP MITTELL**  
VIOLIN PEDAGOGUE  
Van Dyke Studios, 939 Eighth Avenue  
New York City  
Telephone: Circle 6130

**MRS. ROBINSON DUFF**  
VOICE  
136 East 78th Street New York  
Telephone: Rhinelander 4468

**FREDERICK SOUTHWICK**  
CONCERT BARITONE  
AND TEACHER OF SINGING  
Studio: 609 Carnegie Hall New York City

**FRANCIS ROGERS**  
CONCERT BARITONE AND TEACHER OF SINGING  
Member American Academy of Teachers of Singing  
144 East 62d Street, New York City

**E. PRESSON MILLER**  
TEACHER OF SINGING  
826 Carnegie Hall Tel.: 1350 Circle

**CHARLES LEE TRACY**  
PIANOFORTE INSTRUCTION  
Certified Leschetizky Exponent  
Carnegie Hall Studios, 832-3, New York City

**HENRIETTA SPEKE-SEELEY**  
SOPRANO—TEACHER OF SINGING  
1425 Broadway, Metropolitan Opera House, N. Y.  
Residence: 2184 Bathgate Ave., N. Y.  
Phone: 3967 Fordham

**MRS. JOHN DENNIS MEHAN**  
VOICE EXPERT — COACH — REPERTOIRE  
Reopen Sept. 10 for Season 1924-25  
70 Carnegie Hall, 154 West 57th Street  
New York City  
Telephone: Circle 1472

**WALTER L. BOGERT**  
Member American Academy of Teachers of Singing  
ART OF SINGING  
25 Claremont Ave., N. Y. Tel. 4650 Cathedral

**EDOARDO PETRI, A. M.**  
TEACHER OF SINGING  
Studio: 1425 Broadway New York  
Phone: 2628 Pennsylvania

**MME. MINNA KAUFMANN**  
Instruction: Lehmann Method  
601 Carnegie Hall : : : New York  
J. Cartall, Secy.

**BENNO KANTROWITZ**  
ACCOMPANIST AND COACH  
Teacher of Piano and Theory  
STUDIOS : 1425 Broadway New York  
: 270 Ft. Washington Ave. :  
Phones: Pennsylvania 2634 — Wadsworth 3303

**ERNEST CARTER**  
COMPOSER-CONDUCTOR  
115 East 69th Street New York City  
Telephone: Rhinelander 8623

**GRACE HOFHEIMER**  
CONCERT PIANIST AND TEACHER  
Studio: Steinway Hall, 109 East 14th St., N. Y.  
Telephone: Stuyvesant 3175

**SEYMOUR BULKLEY**  
VOICE  
Pupil of and recommended by the famous Italian Master SBRIGLIA. Paris, teacher of the de Reszkes, Plancon, Nordica, Whitehill, etc.  
101 West 72d Street, New York City

**CHRISTIAAN KRIENS**  
COMPOSER, CONDUCTOR VIOLINIST  
INSTRUCTOR  
Conductor Kriens Symphony Club  
First American School for Orchestra Players. A few vacancies for string and wind instruments.  
303 Carnegie Hall  
Telephone: 1350 Circle

**ROBERT E. S. OLMSTED**  
Professor of Vocal Music, Smith College  
New York Studio, 127 West 78th St.  
For appointments address:  
235 Crescent St., Northampton, Mass.

**ELIZABETH K. PATTERSON**  
SCHOOL OF SINGING  
Studio: 257 West 104th Street  
Phone: 1514 Clarkson

**WILBUR A. LUYSER**  
Specialist in Sight Singing  
(Formerly Teacher for Met. Opera Co.)  
"A Maker of Readers." No instrument used.  
Both classes and individual instruction.  
Class courses begin October 1. Private any time.  
Carnegie Hall. Res. Phone: 9319 W. Mansfield

**JACQUES L. GOTTLIEB**  
CONDUCTOR—VIOLINIST—INSTRUCTOR  
Studios: : 403 Carnegie Hall, N. Y. City  
: 1087 Carroll St., Brooklyn, N. Y.  
Summer Session at Mohegan Lake, N. Y.  
"Gottlieb Symphonic Ensemble"—20 professional Symphony Players for Civic, Educational, Neighborhood Concerts. Also Neighborhood Symphony Society, Inc., for Advanced Players of String and Wind Instruments Desiring Orchestral Training.

**ALICE GARRIGUE MOTT**  
ART OF SINGING  
172 West 79th Street, New York  
Telephone 4709 Endicott

**ESPERANZA GARRIGUE**  
ART OF SINGING  
METROPOLITAN OPERA HOUSE  
1425 Broadway Phone: 1274 Bryant

**FRANCES FOSTER**  
COACH FOR CONCERT AND OPERATIC ARTISTS  
Concert Accompanying  
Studio: 97 Riverside Drive, New York  
Telephone: Endicott 6936

**WILLIAM THORNER**  
VOCAL TEACHER AND COACH  
Address: 209 West 79th Street, New York City

**ADELE RANKIN**  
CONCERT SOPRANO  
Teacher of Singing  
Studio: 1425 Broadway  
Metropolitan Opera House Building, N. Y.  
Phone: 2634 Penna.

**ETHEL WATSON USHER**  
COACHING AND CONCERT ACCOMPANYING  
Accompanist for Sue Harvard  
Organist and Musical Director, Harlem, New York, Presbyterian Church  
127 West 78th Street, New York City  
Telephone: Endicott 3841

**PROFESSOR LEOPOLD AUER**  
Indorses and praises very highly  
**ALBERT GOLDENBERG**  
VIOLIN PEDAGOGUE  
Advanced Pupils Only  
1476 Carroll Street : : : Brooklyn, N. Y.  
Telephone: Decatur 2525

**SIGNOR A. BUZZI-PECCIA**  
VOICE SPECIALIST AND COMPOSER  
Teacher of Alma Gluck, Sophie Braslau and Cecil Arden  
Studio: 33 West 67th Street, New York

**EMIL FRIEDBERGER**  
VIENNA TEACHER OF PIANO AND COMPOSITIONS  
Leschetizky Method  
Musical Analysis  
Chamber Music Class Work  
Only Advanced Students  
Studio: 62 W. 96th St., N. Y. Tel: Riverside 1187

**FREDERICK E. BRISTOL**  
TEACHER OF SINGING  
43 West 46th Street, New York City

**ALBERT VON DOENHOFF**  
PIANIST, COMPOSER, TEACHER  
251 West 102d Street, New York  
Phone: Riverside 366

**FREDERICK RIESBERG, A. A. G. O.**  
PIANO INSTRUCTION  
Studied under Reinecke—Classics; Schwarwenka—Style; List—Technic. Head of piano department, New York School of Music and Arts, 150 Riverside Drive. Telephone: Schuyler 3655.  
Courses arranged to suit individual requirements.  
Personal address, 408 West 150th Street  
Telephone: Audubon 1530

**CARL FIQUE**  
PIANO  
**KATHERINE NOAK-FIQUE**  
DRAMATIC SOPRANO  
FIQUE MUSICAL INSTITUTE  
128 De Kalb Avenue, Brooklyn

**HANNA BROCKS**  
SOPRANO  
Concerts—Recitals—Instruction  
Studios: 135 West 72d Street, New York  
Phone: Endicott 5364

**MRS. WILLIS E. BACHELLER**  
VOICE PLACEMENT AND REPERTOIRE  
Studio: 21 East 38th St., New York  
Telephone: Murray Hill 2672

**LILLIAN SHERWOOD NEWKIRK**  
ART OF SINGING  
1425 Broadway (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays  
All Mail to 11 Morgan Avenue, Norwalk, Conn.

**JESSIE FENNER HILL**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway  
New York. Phones: Pennsylvania 2634 and 2688

**DUDLEY BUCK**  
TEACHER OF SINGING  
Member of the American Academy of Teaching and Singing  
471 West End Avenue : : : New York  
Phone: Endicott 7449

**NANCY ARMSTRONG**  
Piano Playing Simplified for Beginners  
Studio: 507 West 112th Street, New York City  
Telephone Cathedral 2661

**VINCENZO PORTANOVA**  
VOCAL STUDIO  
58 West 70th Street, New York  
Phone: 8955 Endicott

**MARIE MIKOVA**  
PIANIST  
Mgt. Music League of America  
250 West 57th Street, New York  
Studio: 1187 Madison Avenue : : New York  
Phone: Lenox 3158

**DR. DANIEL SULLIVAN**  
Teacher of International Artists  
**ALICE NEILSEN, GEORGES BAKLANOFF, LYDIA LYPROVSKA**  
132 West 74th Street : : : New York City  
Phone: Endicott 0180 Adolph Witschard, Secy.

**JOHN BLAND**  
TENOR  
Master of Calvary Choir  
VOICE PRODUCTION  
**ARTHUR R. HARTINGTON, Assistant**  
114 East 37th Street : : : New York  
Telephone: Caledonia 0919

**DANIEL VISANSKA, Violinist**  
Nine years of successful teaching and concertizing in Berlin  
Address: 155 West 122d Street, New York  
Phone: 4778 Morningside  
In Summit, N. J., Mondays  
(Stamford and New Canaan, Conn., Wednesdays)

**WARD-STEPHENS**  
A peer of vocal teachers  
24 East 61st Street, New York City  
Phone, Plaza 3868

**MME. SCHOEN-RENÉ**  
VOCAL AND COACHING  
MASTER CLASSES  
235 West 71st Street, New York

**BRUNO HUH**  
Teacher of Singing  
Elementary and Advanced Pupils  
250 West 57th St., New York.



**SAMUEL L. MARGOLIS** VOICE CULTURE  
1425 Broadway, Suite 38. New York City

**FREDERIK FREDRIKSEN** Violinist  
523 Fine Arts Bldg., Chicago, Phone: 9166 Graceland

**ERNA CAVELLE** SOPRANO  
"A voice of exquisite quality"  
Address: Management of Erna Cavelle,  
Room 803, 437 Fifth Ave., New York  
KNABE PIANO

**CARLOS SANCHEZ** Voice Specialist.  
Interviews by Appointment.  
17 W. 47 St., N. Y.  
Tel. 9638 Bryant

**ROSSI-DIEHL** CONCERT SOPRANO  
Teacher of Singing  
Studio: 302 W. 72d St., New York  
Phone: 10276 Endicott

**JOHN BARNES WELLS**, Tenor  
RECITALS-ORATORIO  
Management: ANITA DAVIS-CHASE, 230 Boylston St.  
Boston, Massachusetts

**COENRAAD V. BOS** Accompanist-Coaching  
Hotel Harding, New York City  
203 West 54th St.  
Phone 2590 Circle

**Louise St. John WESTERVELT** SOPRANO  
TEACHER OF VOICE  
Columbia School of Music  
509 S. Wabash Ave., Chicago

**PAUL GUNDLACH** Composer, Pianist  
3724 Farragut Road, Brooklyn, N. Y. Tel.: Mansfield 6391

**MARGUERITE LE MANS** MEZZO-SOPRANO  
Concerts, Operas, Etc. Pupils Accepted  
Mgt., Paul Sydow, Times Bldg., New York

"Not all may become Artists, but everyone can be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of Vocal Music  
METROPOLITAN OPERA HOUSE STUDIOS, 1425 Broadway, New York  
Suite 20 Phone: 2634 Pennsylvania

**HAYDN OWENS** PIANIST-ACCOMPANIST-COACH  
Conductor Haydn Choral Society  
420 Fine Arts Bldg., Chicago

**CHEV. DE LANCELLOTTI** Teacher of Piano and Singing  
VOCAL COACH CONCERT ACCOMPANIST  
205 West 57th Street Circle 2099

**MARGUERITE POTTER** Mezzo-Soprano  
Voice Studio: 837 Carnegie Hall, N. Y.  
Tel.: Kellog 6380

**BERGEY** Chicago Opera School  
Lyon & Healy Bldg., Chicago

**SYLVIA TELL** American Premiere Danseuse  
Personal Representation:  
MARGUERITE DES CHAMPS

830 Orchestra Bldg. Chicago, Ill.

**HURLBUT** VOICE PRODUCTION SPECIALIST  
(PARIS-ROME-NICE)  
Endorsed by Edmond Clement  
319 West 95th St., N.Y. Tel. River 2892  
Annual Summer Master Classes for  
Singers and Teachers—Los Angeles,  
Pasadena, Seattle.

**ROSE TOMARS** Expert Vocal Pedagogue  
corrects and rebuilds voices under guarantee.  
Pupils prepared for Concert, Opera and  
Oratorio.  
Studios: 106 Central Park West  
Telephones: Endicott 6654, 3650

**HARRISON N. WILD**  
9425 S. Robey Street, Chicago, Ill.  
Conductor—Apollo Musical Club,  
Mendelssohn Club

**ALTON JONES** PIANIST  
Concerts—Recitals  
15 East 38th St., New York  
Steinway Piano

**RALPH GOX** COMPOSER—Teacher of Singing  
8 East 9th Street New York City

**RAYMOND NOLD** Conductor  
Coaching for Church and  
Oratorio  
Musical Director  
Church of St. Mary the Virgin, New York  
145 West 46th St. Tel.: 5913 Bryant

"Autumn" "Joyous Youth" "Bubbles"  
and Other Songs by  
**MABELANNA CORBY**  
From Your Dealer or Direct  
**CORBY-LEWIS**  
CONCERT SONGS  
Montclair, New Jersey

**ELLIS CLARK HAMMANN** PIANIST  
1716 Chestnut Street Philadelphia

**Mrs. HALL McALLISTER** TEACHER OF SINGING  
Musical Management  
284 Commonwealth Avenue, Boston, Mass.

"FIRST POSITION" Voice Builders  
Circle 10076  
"La FOREST HUM" G. A. La Forest  
109-B W. N. Y.

**KARLETON HACKETT** TEACHER OF SINGING  
Kimball Hall, Chicago

**LOUIS STALLINGS** MEZZO-SOPRANO  
6 East 36th St. New York City  
Tel. Caledonia 9418

**LAWRENCE SCHAUFFLER** Pianist-Teacher  
Address: 58 Kilburn Road, Garden City, L. I.  
15 E. 38th St., N. Y. City. Phone Garden City 2708

**A. McCUTCHEN** BARITONE  
NOW IN EUROPE

**ALBERTO TERRASI** BARITONE  
SAN CARLO OPERA COMPANY  
Address: 1135 LEXINGTON AVE. Tel. 9977 Rhineland

**HELEN FREUND** COLORATURA SOPRANO  
Local Management: Maude N. Rea, Chicago, Ill.

**OLA GULLEDGE** PIANIST-ACCOMPANIST  
Appearances last season with Ceil Arden, Elias Brooshin,  
Frank Cuthbert, Judson House, Norman Jellif, Josephine  
Luchese, Helena Marsh, Mary Mallish, Fred Patton,  
Marguerite Ringo, Marie Tilton, Jeanette Vreeland.  
Address 915 Carnegie Hall, N. Y. Telephone Circle 2634

**ELLA BACKUS-BEHR**  
231 West 96th Street, New York  
PHONE 1464 RIVERSIDE

**S. WESLEY SEARS**,  
St. James Church,  
22d and Walnut Sts., Philadelphia.

ORGAN RECITALS INSTRUCTION

**RUDOLPH REUTER** Pianist  
IN AMERICA 1924-25  
Haessel & Jones, Aeolian Hall, N. Y., or Mr. Virgil Smith  
Fine Arts Bldg., Chicago

**Mme. Hildegard Hoffmann** Oratorio and Joint Recitals  
with  
**Mr. HENRY HOLDEN HUSS**  
Recitals and Piano Instructions  
Soloist with New York Philharmonic  
and Boston Symphony Orchestra, etc.  
STUDIO: Steinway Hall  
Address: 144 East 150th Street, New York City

**TOFI TRABILSEE** Vocal Studios  
202 WEST 74TH ST.  
N. Y.  
Consultation and voice  
trials by appointment  
only  
R. Berth, Sec'y  
Tel.: 1965 Endicott

**GRACE G. GARDNER** EUROPE-NEW YORK  
Artist Teacher  
"Singer and vocal pedagogue." "Internationally re-  
nowned as a Voice Builder, Voice Rebuilder and Coach."  
Special Course in Diction. Pupils prepared for Opera,  
Oratorio and Concert. Teacher of Lucille Lawrence and  
many other successful singers. Studios: Burnet House  
Drawing Rooms, Cincinnati, Ohio.

**SOLON ALBERTI** Coach and Accompanist  
Studio: 9 West 76th Street, New York  
Phone: 5840 Endicott.  
Residence: 1 Bennett Avenue  
Phone: 1989 Wadsworth.

**LYNNWOOD ORGANIST**  
**FARNAM** 49 West 20th Street  
New York City

**LILY STRICKLAND** Latest Compositions  
"SONGS OF IND."  
Published by J. Fischer & Bro.  
Address care Musical Courier, 457 Fifth Ave., N. Y.

**WARFORD** TEACHER OF  
SINGING  
4 West 40th Street  
New York City  
Phone: 4897 Penn.

**KRAFT** Concert - TENOR - Oratorio  
Associated with Frank La Forge  
14 West 86th St. New York City

**W. GEHRKEN** Concert  
Organist  
"Able technic and fine command."  
"Rapidly gaining unique reputation."  
N. Y. World.  
887 Bainbridge St., Brooklyn, N. Y.

**NOEL BENDITZKY** PIANIST  
Residence Studio: 631 Stratford Place Chicago

**John Prindle Scott** SONG WRITER  
554 West 113th Street New York  
Telephone 7639 Cathedral

**ELLA GOOD** Contralto  
RECITALS-ORATORIO-TEACHING  
Address: Dudley Buck Studios, 471 West End  
Avenue, New York. Tel.: Endicott 7449

**ARTHUR DUNHAM** CONDUCTOR  
BOSTON ENGLISH OPERA COMPANY

**SIBYL SAMMIS MacDERMID** SOPRANO  
Pupils Accepted. 312 Riverside, New York

**ROSIE LUTIGER GANNON** CONTRALTO  
624 Michigan Avenue Chicago, Ill.

**BIRDICE BLYE** Concert  
Pianist  
5424 Blackstone Avenue, Chicago  
STEINWAY PIANO USED

**RALPH ANGELL** ACCOMPANIST  
125 22d Street, Jackson Heights, L. I.  
Telephone: Havemeyer 3800

**JEAN SKROBISCH**, Tenor  
DISCIPLE OF JEAN DE RESZKE,  
TEACHER OF SINGING  
Studio, 518 West 11th St., New York City.  
Telephone, Cathedral 7541

**SERGEI KLIBANSKY** VOCAL INSTRUCTOR  
Studio: 212 W. 59th St., New York City. 5329 Circle

**NATIONAL OPERA CLUB OF AMERICA**  
KATHARINE EVANS VON KLENNER, Founder and President  
America's Greatest Musical Educational Club  
After June 15 at her summer school of Vocal Music, Point Chautauqua, N. Y.  
For all information apply to the President. 1730 Broadway, New York

**LAZAR S. SAMOILOFF** Bel Canto  
Studios  
309 West 85 St.,  
New York City  
Telephone 6952 Schuyler

**BEULAH ROSINE** Violoncellist Concerts, Recitals  
1618 Summerdale Ave., Chicago, Ill.

**Katharine HOFFMANN** ACCOMPANIST  
Home Address: St. Paul.

**ARCHIBALD SESSIONS** Concert  
Accompanist—Coach  
537 West 121st St., N. Y. Tel. 5120 Morningside

**RUBANNI** Soprano  
620 Spadina Avenue Toronto, Canada

**LJUNGKVIST** TENOR  
Studio 317 W. 71st St., New York Tel. 1547 Endicott

**ARTHUR M. BURTON** BARITONE  
Fine Arts Building - - - - - Chicago

**DE GREGORIO** TENOR  
Specialist in Voice Culture  
Metropolitan Opera House Bldg.  
Studio 18, 1425 Broadway, New York City  
Telephone: 3331 Penn.

**HARTHAN ARENDT** Soprano  
Exclusive Management, Maude N. Rea  
243 South Wabash Ave. Chicago, Ill.

**KARL RECKZEH** PIANIST  
KIMBALL HALL CHICAGO, ILL.

**MARK OSTER** Baritone - Vocal Teacher  
Studios: 1425 Kimball Bldg. Chicago, Ill.

**MADAME EMMA A. DAMBMANN** CONTRALTO  
Specialist in voice development (bel canto): beautiful  
quality; correction of faulty methods. Consultation by  
appointment only. Residence Studio 137 West 93d St.,  
New York. Phone 1436 Riverside.

**EMILY CHURCH BENHAM** CONCERT PIANIST  
Management: Ella May Smith  
60 Jefferson Ave., Columbus, Ohio

**CLARENCE DICKINSON** Concert Organist  
Organist and Director, Brick Church, Temple  
Beth-El, Union Theological Seminary.  
412 Fifth Ave., New York

**Mme. VIRGINIA COLOMBATI** Teacher of JOSEPHINE LUCCHESI  
Also teacher at the NEW YORK COLLEGE OF MUSIC  
STUDIO: 294 WEST 92nd STREET NEW YORK CITY

**FAY FOSTER** Composer, Vocal and Dramatic Coach  
Dramatic readings to music and costume numbers,  
specialties.  
Address—15 West 11th St., New York City

**ANNA A. GARRETT** Art of Singing — Interpretation — Coaching  
Metropolitan Opera House Studios, 1425 Broadway  
Residence, 250 W. 88th St., New York City  
Phones — Pennsylvania 2634 — Schuyler 6946

**E. PLOTNIKOFF** Conductor of  
Russian Imperial Opera  
**H. ROMANOFF** Dramatic Soprano  
Vocal Studio, Voice Training, Coaching, all languages  
637 Madison Ave., New York. Tel. 3019 Plaza

**MME. CAROLINE LOWE** VOCAL TEACHER AND COACH  
Voice Development and  
Correction  
Studio: 50 West 67th Street New York  
Tel.: Columbus 1465

# A.B. Chase

"America's Finest Piano"

Established 1875

A. B. CHASE PIANO CO.

Division United Piano Corporation,

Norwalk, Ohio

THE

## Original Welte-Built Welte-Mignon

CONSOLE REPERFORMING PLAYER for  
GRAND PIANOS and INTERIOR MECHANISMS  
in GRAND and UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls  
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 665 Fifth Avenue - - - New York City

## SHEET MUSIC - 15¢

Ask for Century Edition

The more intelligent and the more thrifty you are, the more you will appreciate CENTURY CERTIFIED EDITION sheet music. It is all sheet music can be, the very best edition of the world's very best music.

Although "CENTURY" is only 15c a copy, it is beautifully printed on the best of paper—Every bar is standard size, each note certified to be correct as the Master wrote it.

You can't buy better—So why pay more than Century price (15c) and (20c) in Canada when you buy Fifth Nocturne, Flower Song, Dying Poet, Spring Song or any of the other classical and standard compositions.

Patronize the Century dealer, his low price is possible only because of his small profit. If he can't supply you, we will. Complete catalog of 2,300 Standard compositions free.

MUSIC TEACHERS—Thousands of successful teachers use and recommend CENTURY certified music exclusively—because they know it is all that good music can be at half the price or less; and they know parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.  
200 West 40th St., New York, N. Y.



## "The Secrets of Svengali"

by J. H. DUVAL

"As a text-book upon the Technic of the Singer's Art, this work is of unique value."

\$2.00 at all Music Dealers and Booksellers

Published by JAMES T. WHITE & CO. 70 Fifth Ave., New York City

### I. MISERENDINO

Violinist and Teacher  
2020 Broadway New York City  
Telephone, Columbus 6737

### WILLIAM REDDICK

Pianist-Composer  
Teacher of Piano—Coaching of Songs  
310 West 90th St., N. Y. Tel.: Riverside 10021

### STEPHEN TOWNSEND

Teacher of Singing  
NEW YORK: 15 East 28th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday, Choral Director, N. Y. Society of the Friends of Music.



MARGARET WEAVER  
Contralto  
Recitals, Oratorio, etc.

For terms and dates, address  
710 Lexington Ave., N. Y. C. Tel. LEXington 2943

### LEON SAMETINI

For dates address  
Personal Representative L. FERRARIS  
626 So. Michigan Avenue - - - Chicago

MARY DAVIS Mezzo Contralto  
Director: Harrison Mather  
Suite 46,  
Metropolitan Opera House  
New York City

### HERMAN SPIELTER

Author of "MANUAL OF HARMONY"  
Theory and Composition  
Instructor of Mana-Ruoca and many others.  
121 West 60th St., New York  
Studios: 518 West 180th St., New York  
Also Correspondence Courses. Tel. Wadsworth 8760

### LEADING ENGLISH MUSICAL PAPERS

A weekly "THE MUSICAL NEWS & HERALD" for 3d gives all the latest news of the musical world. Subscription 4 dollars a year, post free.

A monthly, "THE SACKBUT" is a thoroughly sound and interesting shilling review, edited by that brilliant young singer, Ursula Greville. Subscription 3 dollars a year, post free.

Both are published by

J. CURWEN & SONS, Ltd.

4 Berners Street, London, W. I. England  
New York Correspondent: Capt. Jerome Hart.

## The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago, :: :: MAKERS



## THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Manufacturers of the Supreme Reproducing Piano

THE DUO-ART

## SCHOMACKER

GOLD STRINGS PURE TONE

Made in Philadelphia Since 1838

SCHOMACKER PIANO COMPANY

Schomacker Building, 23rd and Chestnut Sts. Philadelphia, Pa.

## EDMUND GRAM

GRAND and UPRIGHT PIANOS  
and PLAYERS of ARTISTIC  
TONE QUALITY

Manufactured in Milwaukee, Wis.

## Emerson

Known as "The Sweet-Toned Emerson"  
since 1849

Emerson Piano Co.,

Div. United Piano Corporation, Norwalk, O.

### EDW. RECHLIN

### GORDON CAMPBELL

Vocal Coach—Professional Accompanist  
17 Peschke Str.

### ORGANIST

"America's Foremost  
Bach Interpreter."  
1100 Park Ave. New York

### HAMILTON MORRIS

Soprano CONDUCTOR Teacher  
635 Lincoln Place, Brooklyn, N. Y. Tel. 6935 Lafayette

### DANIELL

Soprano and Teacher  
Available for concerts, recitals, oratorios, etc.  
Address 131 West 116th St., New York City.  
Telephone Cathedral 16188.

## VESSELLA

Until October 15th  
Victor and Brunswick Phonograph Records.

AND HIS  
CONCERT BAND  
15th Season  
Steel Pier, Atlantic City, N. J.



## SALZBURG FESTIVAL EMPHASIZES THE PREDOMINATING INFLUENCE OF IGOR STRAVINSKY

Russian's Own Octet the Outstanding Success—Hindemith the Hero of the Young Generation—French Contribution Weak—English and Italians Cling to Impressionism

By César Saerchinger

Salzburg, August 10.—The third chamber music festival to be held in Mozart's birthplace, and the second official Salzburg festival of the International Society, came to a close last night. It has taught us much. It has taught us, first of all, that music festivals, like other things of this world, can never be perfect. It has taught us also that beauty, especially in music, is very relative. And it has somewhat shaken our faith in music as a universal language.

It is, at any rate, certain that if the separation imposed by the war had been continued, the musicians of the different nations, or groups of nations, would have found themselves not speaking to but past one another; the very interpretation of the word "music" was becoming more and more divergent in Germany and France. Today, two or three years after the resumption of international relationships, we begin to comprehend the higher relationship that in spite of all material differences resides in contemporary musical thought.

Insofar as there is a unity of purpose in modern musical art it was as amply demonstrated by this year's Salzburg Festival as were the differences of method employed in the various camps. That purpose, briefly stated, seems to be the definite turning away from romanticism and the "illusionary" principle, which was imbued in the music of the second half of the last century and the first decade of this. The impressionism of Debussy and Ravel are things of the past just as are emotional opulence of Wagner and the brilliant realism of Strauss. The "unfettering process" of music, in Germany and France, appears to be complete. Music desires to be music and nothing else. Its movement and dynamics are objects in themselves. It has less interest in being gay or sad than in being fast or slow, the poles of its emotional barometer are loud and soft.

This, roughly, is the intellectual aim. Technically it means, generally, a substitution of line for solids and planes, a return to clear polyphony, to "linear counterpoint," a preference for chamber music and the abjuring of color except in its most elementary state. In some cases it results in extreme simplicity bordering upon infantilism.

### THE TWO OPPOSING SCHOOLS

So much for the common idea. What a difference in its execution, though! In Germany and the countries subject to its influence an ultimate abstraction is the result—not without a certain ecstatic terror that is a natural reaction of the German's expansive soul. In France, on the other hand, we have an intentional objectivity which seems to wish to assert the essential poetry of music itself, even when it is applied to the simplest, most unpoetic things. Where the Germans avoid all preoccupation with things outside music, the French chose objects towards which their personal detachment is obvious. In short they prefer physics to metaphysics, the naturalism of the senses to that of the nerves. The young Germans, living in an abstract, rarified world of thought, write sonatas and string quartets, varying the old forms without abandoning them; the French delight in the setting of a flower catalogue, in reproducing the "emotions" of a mechanism.

The immediate ancestor of all the young Germans is Schönberg, the intellectual progenitor of the French Erik Satie. The one international genius who bridges the gap is Igor Stravinsky, whose latest work, a frank return to classicism, demonstrates his own relationship to the Austrian contemporary. Schönberg's idiom is primarily melodic; Stravinsky's primarily rhythmic, his appeal therefore more immediate. His growing influence is as obvious on the German side as on the French, and the two outstanding

figures in Central Europe's musical youth, Krenek and Hindemith, pay palpable tribute to him.

### STRAVINSKY'S OCTET

There is no doubt that Stravinsky's own octet for wind instruments was the clou of the festival. Being placed at the end of the last of the four concerts, it swept the cob-

ship; development and reiteration are not wholly disdained. But he is never at a loss for a new idea, and when the development threatens to become academic, a sudden "novelty turn"—a trumpet fanfare, a vulgar blast from the lower brass, a graceful woodwind caper—invariably saves the day. A conjurer whose tricks never run out.

There is, of course, the usual disregard of key, and no dissonance is too bitter for his bonbonnière. Only in the sostenuto (and Stravinsky is no sostenuto man) is one conscious of them at all; his rhythmic agility is a constant palliative. Of the six movements, the second (Allegro moderato) and the following theme and variations gave the greatest pleasure. There is even a fugato, running into a finale of characteristic buoyancy and suddenness. The whole is introduced by a lento of almost pastoral idylism. The clarity, transparency, preciseness and primitive directness of this work never leave the listener in doubt: here is music as an end in itself, rhythm and movement, the athletic play of living fragments of sound. The work was splendidly performed by eight artists from the Frankfurt Orchestra, conducted by Hermann Scherchen. The pent-up enthusiasm of the audience found its first vent after the Allegro, and simply swept the auditorium at the last.

### THE STRAVINSKY INFLUENCE

It would have been interesting to see what would have been the effect of a recent Schönberg work—say the Serenade—in this exhilarating neighborhood. But Schönberg was not represented, directly or indirectly, for the inner Schönberg circle has been virtually ignored by the jury this year. It is therefore easy to jump at the conclusion, after this festival, that the Stravinsky influence in Europe is supreme and undisputed, which is by no means the case. Yet nearly the whole contribution of the German contingent—in the broadest sense—from Hindemith to Schulhoff, points in that direction.

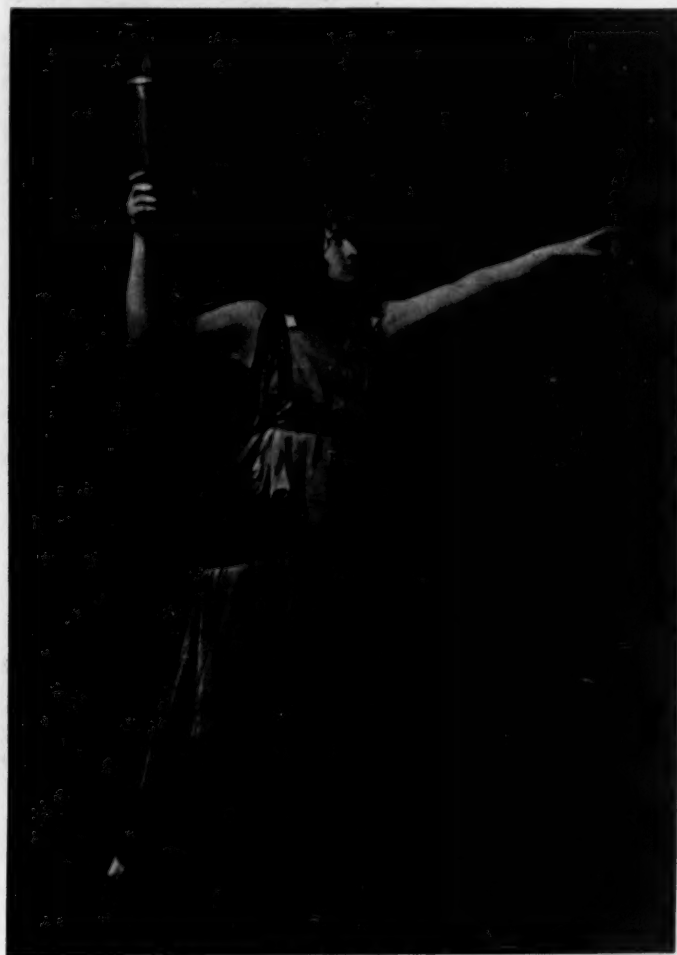
Paul Hindemith's string trio, op. 34, composed this year, was, after Stravinsky, easily the most successful work of the festival. He possesses a similar natural liveliness and expresses it without affectation. His music fairly bubbles out of him and the charge of sophistication in his case would be absurd. As with Stravinsky the manner is usually more interesting than the matter; yet he does write melodies worthy of the name, and occasionally is not ashamed of a lyrical mood. His slow movement even has a noble seriousness and a certain emotional intensity, without becoming either melancholy or really passionate.

No modern composer has better mastered the string quartet style, its polyphonic and "conversational" possibilities. With utmost delicacy he starts the violin on a soliloquy, has the cello join it in note-for-note counterpoint, to be joined again by the viola—reversing the process again and again with ever new variety of mood. To him, like most of the young men of today, the fugue is indispensable, and it is an eighth wonder how in his many fugues he manages never to repeat himself. Hindemith is just under thirty and his output is already prodigious. More important is the fact that of all his generation he seems to have found himself; he stands above the matter, clarified in his own mind.

### A YOUNG FIREBRAND

It would be asking too much, I suppose, to expect Ernest Krenek, the other undoubtedly important talent among the younger generation, to be "clarified" at twenty-four. Ideas seem to come to him as early as to Hindemith, yet they are

(Continued on page 14)



ROSA RAISA

as Asteria in Boito's *Nerone*. Mme. Raisa won a sensational success in what is, according to the critics, one of the most difficult roles ever written for soprano, and made a striking figure indeed, as the photograph proves.

webs from one's brains and made one forget the sometimes mournful lugubriousness of the preceding days. I am not an unconditional admirer of Stravinsky, and even in this work the intrinsic quality of his themes appears none too weighty, but the vividness of his tunes and rhythms, the unhackneyed freshness of his sound images here is irresistible. The work signifies a departure in Stravinsky's work; its classical tendency is evident not only from his use of old forms, but also from the method of workman-

generation he seems to have found himself; he stands above the matter, clarified in his own mind.

### OPENING OF LONDON "PROMS."

London, August 11.—The first of this, the thirtieth season of Promenade concerts, took place at the Queen's Hall on Saturday evening last and attracted the customary packed house, all seats being sold some time before the opening, and

the Promenade so crowded that movement was practically impossible. As prominent members of the orchestra took their places they were greeted with rounds of applause which culminated in a veritable torrent of enthusiasm when Sir Henry Wood, punctual to the minute, made his way to the rostrum. An additional ceremony to this year's opening of this (almost) national event was the inclusion, after the National Anthem, of

### FOREIGN NEWS IN BRIEF

Elgar's march, Pomp and Circumstance, the audience being invited to rise and join in the tune of Land of Hope and Glory, which occurs in the finale of the march. The program included Brahms' three Hungarian dances in C minor, D minor and F; Weber's Invitation a la

Valse; Elgar's Variations on an Original Theme; Turina's Symphonic Poem, La Procession du Rocio, and Liszt's second concerto in A, the soloists being Dora Labette and Tudor Davies (singers), and Arthur de Greef, the Belgian pianist, with F. B. Kiddle at the organ. An in-

novation this season is the arrangement for two evenings of classical music per week, i. e., Tuesdays as well as Fridays, so that a number of little known Haydn and Mozart symphonies will be included. There are to be no actual first performances, but a number of new works will be played and conducted by the composers, including Roger Quilter's Children's Overture; Howard Carr's Three Sketches; Greenbaum's Sea Poem; E. J.

Moeran's Rhapsody No. 1; Malcolm Sargent's Impression on a Windy Day; Julius Harrison's Worcester-shire Suite; Eric Fogg's ballet suite, The Golden Butterfly; Lawrence Collingwood's Poème Symphonique; Vaughan Williams' Overture, The Wasps; Frank Bridge's suite, The Sea, and Cyril Scott's Two Passacaglias. The soloists include Florence Austral, Margaret Balfour, Stiles-Allen, Leila

(Continued on page 29)

## BAYREUTH REDIVIVUS

Sidelights on the Wagner Festival of 1924

Bayreuth, July 30.—It is the impression of most people who have never seen Bayreuth that it is a spot in an open field which was selected by Richard Wagner for his theater. Aside from this fact it has no importance whatsoever; as a town it lives only from festival to festival, as Coney Island lives from summer to summer; and the rest of the time it is dead.

Of course this is not so; Bayreuth existed hundreds of years before Richard Wagner invented it. But in a way these people are right, nevertheless. For if Richard Wagner had not decided to make it famous it would now be a little mediaeval townlet with a fifteenth century palace, one or two old churches and fountains, and a number of quaint houses which automobile tourists would probably pass up as tame in comparison with what they had seen in Nuremberg and other Franconian towns. The fact that one of the greatest of all romanticists, Jean Paul Richter, lived and died in one of those old houses would interest them as little as the fact that the citizens of Bayreuth manufacture textiles, furniture and beer for, whatever one may say of the comparative merits of the two men, Jean Paul somehow didn't manage to make as much noise about himself as Wagner did.

As a matter of fact, there are two Bayreuths. The one is the old town, which existed before Wagner did, and which probably made cloth and chairs and beer just the same as now, but left the cultivation of the arts to the margraves who once upon a time kept their court in the town and who built a veritable gem of a rococo opera house that is still in use. Then there is the new town, which grew up, so to speak, around Wagner, and which lives on his name. Wagner is the new industry of Bayreuth, more important than textiles, furniture, or even beer. The thousands of people who live in the new streets—in Wagner Street and Liszt Street and Parsifal Street and Lohengrin Street—live very largely on and by Wagner: shopkeepers, hotel people, and innumerable widows who rent rooms to festival visitors. Imagine what the revival of the festivals means to them!!

One thing is certain: the new Bayreuth—the Wagnerian Bayreuth—is not as nice as the old. The Bayreuth of the artisan is in better taste than the Bayreuth of art! The new Bayreuth is not essentially different from the Wilhelmian Berlin—orderly, regular flat-houses on very regularly paved streets; prosperous bourgeois villas in the alleged style of 1890, standing at attention behind a high iron fence. The pre-war German policeman in military blue with his Pickelhaube and long sabre and white gloves, fits into this landscape—and he is back again in 1924.

It is amusing to see how he handles the unaccustomed traffic on Festspiel days, swinging his arms in every direction, shouting orders and reprimands to innocent cabbies, and saluting more or less important personalities as they come along. His officiousness is eloquent.

The social center during the festival is the Hotel Post. It lies opposite the station and it has running water in some of its rooms. A small bevy of American and English journalists hang about its two-by-four lobby, looking for prominent Americans and Englishmen who aren't there. The most prominent American, evidently, is Jules Daiber, who to all intents and purposes seems to be running the festival. He hands out lists of notables which are copied with avidity by lady reporters; he arranges interviews with young Frau Wagner, acts as general mentor to his countrymen. The most prominent Englishman is Hugh Walpole, the novelist, who is a guest at Villa Wahnfried.

Villa Wahnfried is the same aristocratic, simple building as ever, with more than a touch of venerable dignity. In the garden at the back, under a huge slab, lies Richard Wagner, and again there are little groups of pilgrims with bowed, uncovered heads. There are floral pieces deposited by the Spanish attaché and by the League for the Remembrance of King Ludwig II, or something of that sort, and a similar wreath with the same dedication adorns the bust of King Ludwig in the front garden. That front garden, by the way, which must have been a lovely lawn before the war, now shows a vigorous crop of vegetables on both sides of the walk, and over them, blown by the wind, hung the Wagner wash on the first festival day.

## COSIMA STILL "RUSTY"

The Wagner family is, of course, a center of interest and curiosity. Frau Winifred, charming and gracious, with her four lovely children, is admired like a young princess, and the family group on postcards is on sale in every shop, exhibited in every window. Their environment, in the family box at the theater, and in general, is distinctly aristocratic, too. Of the old Wagner circle there remains Mrs. Houston Stewart Chamberlain (the famous Teutomanic himself being an aged invalid), and Hans von Wolzogen. Cosima herself has attended one of the rehearsals of Parsifal; and, according to young Frau Wagner, "Mamma" was able to enjoy one whole act, notwithstanding her eighty-six years and more. At another rehearsal—or perhaps the same one—General Ludendorff, recently tried for high treason to the Republic and since then a hero in "patriotic" circles, was a guest; and rumor has it that a troupe of Hitler "fascisti" in uniform were in attendance, spending defiant "Hochs."

At the performances themselves, while the black-and-white flag of the Imperial Germany waved on the roof, many a royal personage could be seen mingling among the com-

mon crowd. Most prominent among them ex-King Ferdinand of Bulgaria, now a resident of Coburg; the Duchess of Anhalt, the Prince and Princess of Reuss, etcetera, etcetera, enough to give Bayreuth a place in the society columns of the European press. Heads of distinction, of intellectual eminence are confined mostly to musicians, and those chiefly of the Old Guard.

Karl Muck's sharp profile, the mouth with the sardonic smile, always holding the drooping cigarette, is among the most striking. Muck conducts only Parsifal, and conducts it superbly. All the rest of the productions are confided to lesser men, while he, the one great Wagnerian of the old stamp, strolls restlessly about the festival house. Sometimes he sits through an act in the first row of the "Princes' Box," conducting every measure to himself, waving his pent-up ardor out of his arms.

Another "old" Wagnerian is Hugo Rüdel, the choirmaster of the Berlin cathedral, and a man without peer in his particular field. His large epicurean head and thick-set body stand out among the crowd, as he invites his intimates to regale themselves with some special vintage,

plause break forth as this or that artist of the evening enters the room. Here and there, at a long table, one of them is "treating" his colleagues to a "Bowler" or even "Sekt." There is plenty of "Stimmung," but little atmosphere—in the reminiscent sense.

## "DER FRIEDL"

What there is left, seems to be concentrated in the "Owl," Richard Wagner's old haunt—the homiest, most democratic, most historic hostelry in town. It is distinctly a part of the old Bayreuth. The faces of generations of Wagnerian heroes and heroines, of world celebrities, with their own autographs, smile from the walls; tradition, the ghost of the great past, haunts you in every corner of the place. People—artists and their cronies—sit jammed together, eat, drink and shout. The air is thick; nobody ever goes home.

Outside, in the entrance hall, sits Siegfried Wagner, under a Welcome sign wreathed in green: "Heil Siegfried Wagner!"—drinking beer. Now and again someone gets up and makes a poetic speech about this "true German man." There is also a "Siegfried Wagner Room," which mine host shows you with pride, decorated by the Bayreuth artist, Stasser, with scenes from Siegfried's operas. Watered-down romance for home consumption. People prefer the room with the photographs.

There are two generations among the artists that foregather. The pre-war Bayreuthians like Weil and Habich and Soomer, who have tales to tell of the past; and the novices, some of whom one hopes will return in the rôle of spectator only. Others, like Melchior, the young Danish tenor—the discovery of the festival—are bound to become the mainstays of future festivals. There are also two kinds of artists: the heroes who between performances relate their artistic deeds, and those who prefer to tell the latest yarn about the Jew who—, etcetera. One may also observe relations between Wotan and Alberich that hardly conform to the Wagnerian mythology; or watch how Siegmund wins a few jackpots from Hunding as revenge for killing him earlier in the evening.

Little of the "new" Bayreuth spirit is observable among this jolly stage democracy; Wagner has no political meaning for them. That interpretation is left to a few local fanatics and dilettantes, for whom there was no place in the Wagnerian recipe, and to the journalists of nationalistic newspapers, most fully represented at Bayreuth in this year.

That Bayreuth still has a great sound in the world is proven by the numerous company of foreign scribes, chiefly American and English. The local telegraph office has seen no such activity since before the war, and thousands upon thousands of words are ticked off after every performance. It is the first time that Wagner figures in the wireless. London Times and Daily Telegraph, New York Times, Herald, Chicago Tribune and Daily News, even the Associated Press, have sent their men, happy over the incident that brought their first story on the front page. The question is, will this sort of publicity help Bayreuth? Most people have no taste for political art. And the musical taste of people who will sing Deutschland über Alles after the Meistersinger Finale will not convince the world. That national anthems are apt to disturb a musical performance is best known to Dr. Muck, whose diabolical smile is a familiar landmark of Bayreuth.

The people of Bayreuth say: "It is not as it used to be." "The foreigners are not here, and it was the foreigners who spent their cash." They ought to know. Perhaps by next year the powers-that-be will also know. We hope so; for we want Bayreuth to live, to be as it used to be.

CÉSAR SAERCHINGER.

## San Carlo to Open September 22

Fortune Gallo, impresario of the San Carlo Grand Opera Company, announces the eighth consecutive New York season of that organization at the Jolson Theater, commencing Monday, September 22. In the thirteen years that Fortune Gallo has guided the destinies of the San Carlo company, seven New York engagements have been successfully played, in the course of which the organization has flitted between the Forty-fourth Street Theater, the Manhattan Opera House and the Century Theater, with the Jolson now added to the list.

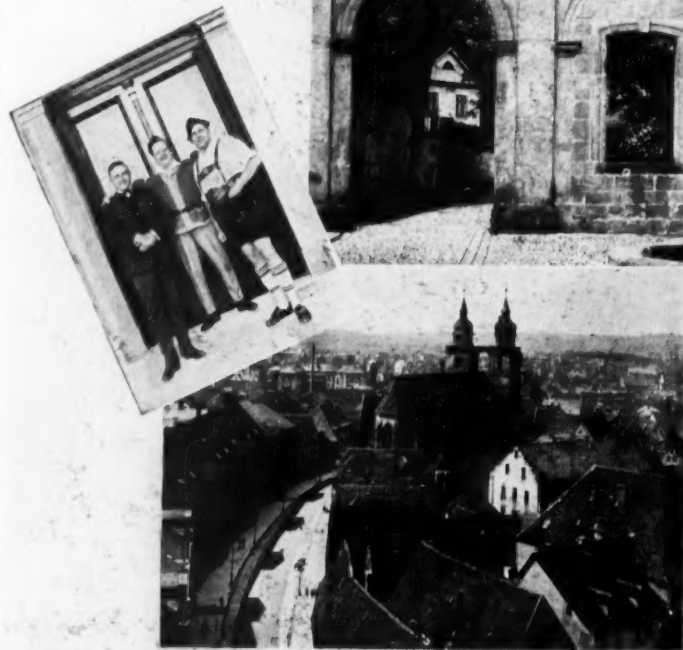
All of the old San Carlo favorites previously heard and some new singers are included in the personnel, and the Pavley-Oukrainsky Ballet Russe, which proved a very popular innovation last season, will be strongly featured throughout the approaching engagement. These dancers are now touring South America, and at the conclusion of their engagement with the San Carlo company will rejoin the Chicago Civic Opera Company, with which they have long been associated.

## Otto H. Kahn to Visit Ravinia

Louis Eckstein, general director of Ravinia, extended an invitation to Otto H. Kahn, famous patron of arts, international banker and one of the guiding spirits of the Metropolitan Opera Company, to visit Ravinia. Mr. Kahn wired his acceptance, stating that though he was very busy, his partners being away from New York, he would take time to hear two performances on Wednesday and Thursday of this week, when Andrea Chenier and Samson et Dalila will be presented. Mr. Kahn will be the guest of Mr. and Mrs. Louis Eckstein at the Drake Hotel during his stay in Chicago.

R. D.

## THE BAYREUTH FESTIVAL



Cesar Saerchinger, in the accompanying article, contrasts the old Bayreuth of the margraves and the new Bayreuth of Richard Wagner. One photograph (bottom), taken from the tower of the old palace, strikingly illustrates the difference. In the foreground are the old Medieval buildings, with the Stadtkirche in the center, while farther on are the unpicturesque structures of Bayreuth's modern section. (Top) The most picturesque bit in Old Bayreuth; the city entrance to the Hofgarten. (Left) Three German tenors of this year's festival. Left to right: Ritter (Siegfried), a graduate from operetta—a dozen years ago he and Mme. Jeritz made a sensational success in Reinhardt's production of Offenbach's Die Schöne Helena; Clewing (Stolz in Die Meistersinger); Melchior, the "find" of the year (Siegmund), is in Upper Bavarian mountain costume.

transported especially from his wine cellar in Berlin. Michael Ballin, from Darmstadt, who conducts the Ring, has not the authority of these men, and not their vitality, though he too is a disciple of the old stamp. Siegfried Wagner, however, as stage manager, is the chief keeper of the traditions, and, it is said, his word is law also in the matter of casts—a source of serious discontent among the conductors. An interesting figure by his side is Wolfgang Humperdinck, son of the composer, and a rising light among the régisseurs of Germany.

## MILLIONAIRE PRICES FOR CABS

The old democracy of artists, collaborators, critics and enthusiasts is there as in the old days. Divested of their tinsel dignity they mingle among the crowd about the "hill" during intermissions, snatching refreshments, renewing old ties, and allowing themselves to be pointed out by the crowds of onlookers, townspeople to whom the outside of the festival is the whole show. These good people line the entire route from the railroad station to the Festival House in double and triple ranks, watching the carriages and autos go by. There are lots of both, and the post-war poverty of Germany is not apparent from these. During the eight days of the first cycle the cab-rates went up twice. By the end of the festival only millionaires will be able to ride.

After the opera of course every restaurant and hotel dining room is full. Conviviality reigns. Volleys of ap-



## VIENNA SEES SPECTACULAR OPEN-AIR AIDA

Fifteen Thousand Attend Big Production Under Mascagni

Vienna, July 25.—It is more than a mere accident, probably, that the first of the ten open-air performances of Verdi's *Aida*, which Vienna is witnessing just now, took place on the evening of July 24. This fatal date marks the anniversary of the day when Austria, through her note to Serbia, opened the series of belligerent actions which ultimately resulted in the big world war. That was on July 24, 1914; and exactly ten years later, on July 24, 1924, at 8 o'clock in the evening, Pietro Mascagni raised his baton for the opening bars of Italy's greatest operatic product, *Aida*, given at Vienna in an all-Italian makeup, and intended visibly (apart from its purely commercial aspects) as a medium of artistic intercourse with a view to re-establishing the old friendly relations which had existed between Italy and Austria up to the days of the world war. Once more music and art are allotted the mission of mending the sins committed by politics; it was war propaganda which started the war, and propaganda of peaceful penetration through art is now most befittingly chosen to mark the tenth anniversary of that most unhappy event.

## ENORMOUS COSTS.

It is an open secret that the big production of *Aida* now running at Vienna is backed, morally at least, by the Italian government. Indeed it is most likely that this backing extends to the financial side of the enterprise as well. One is inclined to be rather cautious towards the figures which zealous advance agents are wont to spread on such occasions, but anyone who witnessed the gorgeous spectacle last night will not hesitate to believe their reports this time. A huge amphitheater had been erected, with a seating capacity of 25,000 people. The stage measured fifty metres in length and thirty-five in depth; statisticians estimate that the scenery (all imported from Italy) required 2,800 square metres of canvas, which seems probable in view of the fact that the obelisks erected on both ends of the stage are alone twenty metres high. The erection of the stage and of the amphitheater required an investment of twelve billions of crowns, and the singers' salaries run up to 320 millions a night. That's less than \$500, of course, and may mean nothing to Mr. Gatti-Casazza—but is surely "some money" in these parts. A huge platform had been erected for the orchestra of 210 men (twelve basses, and sixteen cellos!); the platform is in three stories, to insure good resonance, and a big glass plate is placed at the bottom of the whole subterranean edifice. However, the results proved all such measures inadequate: the orchestral portion, acoustically, was the weak point of the performance. Those seated in the front rows, at least, heard almost nothing but brass, the strings and woodwinds being completely covered by the predominant brass section.

## A WET AFFAIR.

The scene of the production was the football grounds on the Hohe Warte, near Vienna—a place of pilgrimage

for ten thousands of football "fans" who gather there every Sunday for this game, which has in recent years become the Austrian equivalent of the American baseball. When the big night had come, after extensive advance heralding, a big audience of 15,000 people had assembled, and waited anxiously for the spectacle to begin. All provisions had been made for a really fine performance, and there was only one big "hitch" in the whole scheme: the Austrian climate is proverbially unreliable, and the sinister forces which govern the barometer at Vienna were palpably not in favor of the enterprise. No sooner had Signor Mascagni taken his stand at the desk than the first showers of rain started to pour down upon orchestra, stage and audience, all too ably supported by a cool wind which scattered the tender opening strains of the orchestra at random all about the big place. Thus, to apply the vernacular of the locality, the opening performance of *Aida* proved a match of Mascagni versus weather.

But neither wind nor rain succeeded in drowning the enthusiasm of those concerned. Mascagni conducted with circumspection, though in broad tempi which—though he bases his claims to them on Verdi's own instructions—seemed surprising, to say the least, to anyone familiar with the score. Radames and Amneris were well known figures—Giovanni Zenatello (one of the governing spirits of the whole undertaking) and Maria Gay. *Aida* was sung by Tina Poli-Randaccio, with a Jeritza-like abandon and theatricalism, but with an occasionally marring vibrato. Antonio Righetti and Nino Marotta, as the King and Ramphis, respectively, had the real black bass voices, but Domenico Viglione-Borghese, as Amonasro, was a veritable tempest of temperament. He is a great artist, and a real star.

## ELABORATE STAGING.

But despite such really fine singing and very creditable acting, the attention of the audience, and indeed of the producers, was centered upon the scenic side of the production. And whatever mental reservations may be in place towards open-air opera in general, and in this case in particular, the staging was really excellent. Neither pains nor cost had been spared to make this *Aida* a spectacle worth traveling far to see. There were beautiful (though perhaps rather too vividly colored) costumes, all new and, for the most part, tasteful; there was a veritable army of beautiful young girls and supers, and excellent stage settings. The scene was a compromise between realism and "stylized" stage, two obelisks on both sides of the stage and the huge doors of Thebes providing the permanent frame for the changing scenery. The changes were made in full view of the audience, yet invisible to them through a strong red light projected towards the spectators during intermissions from the edge of the stage. The big trump card of the whole show, of course, was Radames' march of triumph, and it was a great display. Two camels and six fine horses opened the procession, and a host of warriors, captives and ballet dancers (1,000 persons in all!) marched through the big doors of Thebes on to the stage, in the midst of blazing sunlight projected by three huge reflectors. Here the stage management was admirable, the grouping and handling of the masses (the work of Cecchetti, familiar in America from his work with Diaghileff's Russian ballet) was remarkable, and the choral work fine. The enormous stage filled with brightly clad singers and supers was a picturesque sight, and it mattered little that darkly dressed gentlemen in street clothes—assistant conductors—bobbed up now and then behind statues and screens to direct the singing of the big chorus. The ballet, comprising the solo number which I do not recall ever having heard, even at the Metropolitan (Cia Fornaroli danced it ravishingly) included a host of droll little black boys whose "cuteness" gave joy to the hearts of the grown-up children in the audience—and girls, girls, girls!

PAUL BECHERT.

## Philharmonic Soloists Announced

The list of soloists to appear with the Philharmonic Orchestra next season includes no less than twenty-five artists. The pianists scheduled for the New York concerts are William Bachaus, Alfred Cortot, Carl Friedberg, Ossip Gabrilowitsch, Myra Hess, Wanda Landowska, Nicholas Medtner, Elly Ney, Guiomar Novaes and Igor Stravinsky. Stra-

vinsky, who comes here for the first time this winter as guest conductor of the Philharmonic, is also to play his new piano concerto with that organization.

Among the violinists who are to be soloists are Carl Flesch, Samuel Gardner, Scipione Guidi, Cecilia Hansen, Erna Rubinstein and Efram Zimbalist. The cellists include Pablo Casals, Leo Schulz and Cornelius Van Vliet. Wanda Landowska will appear not only as pianist but also in her familiar role as harpsichordist. John Amans, first flute of the orchestra, is also to appear as soloist in the course of the season. Marie Sundelius, soprano, and Mme. Charles Cahier, contralto, are to be soloists in a symphonic work, and members of the Schola Cantorum will appear on two occasions.

The six Sunday afternoon concerts of the Philharmonic at the Brooklyn Academy of Music are to have as soloists Alfred Cortot and Yolanda Mero, pianists; Scipione Guidi, violinist; Pablo Casals and Leo Schulz, cellists; and Sophie Braslau, contralto. The soloists for the ten Students' Concerts in Carnegie Hall are to be announced later. Soloists for the fall tour in October include Elly Ney, Yolanda Mero, and Carol Robinson, pianists; Scipione Guidi, violinist; and Esther Dale, soprano.

## Cincinnati Conservatory Notes

Word has been received from Marguerite Liszniewska, who is resting in California after her successful master class at the Cincinnati Conservatory of Music this summer, that she was scheduled to appear as soloist at the Hollywood Bowl Orchestra concert on August 21, Adolph Hertz directing the orchestra at her appearance.

Mme. Liszniewska is visiting friends and former students in the Golden State and is accompanied by her daughter, Josselyn. Her plans for professional appearances next season are well under way and she is booked for two appearances in Richmond, Ind.—one, as soloist with the Cincinnati Symphony Orchestra.

Bertha Baur, director of the Cincinnati Conservatory, who has returned from a short vacation in the East, has been receiving visits from graduates of the Conservatory who have been passing through the city. Among them are Edon Ideler, violinist, who has been teaching at a summer school of music on the coast of Alabama, and who returns to New York to take up his duties, as teacher of violin in the Mannes School of Music.

Another visitor was Henry Zoellner, who spent last winter as a viola player in the St. Louis Symphony Orchestra, and who acted as assistant conductor in one of the large moving picture theaters in that city.

Robert Fulton Powell, pupil of John Hoffman of the Cincinnati Conservatory of Music, gave a recital on July 25 in his home town, Yantley, Ala.

In spite of the fact that the Cincinnati Conservatory of Music is supposed to be closed for its annual house cleaning and re-decorating, there is still quite a group of young women staying in the dormitory, and lessons are being given by Mr. Kirksmith, cellist; Mr. Froehlich, violinist; Charles Gray, organist; Mrs. Thome Williams, pianist, and Lou Johnen, baritone. The registrations are coming in heavy and there are few vacancies left in the dormitories. B.

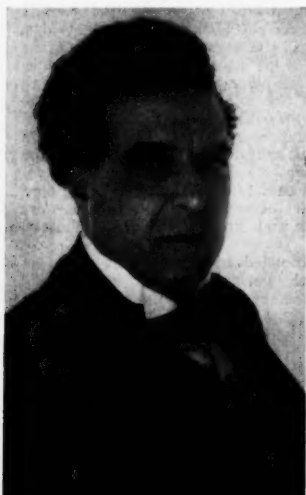
## Heifetz Arrested

Late in July, soon after he had returned from Europe and while driving his car on his way through upper New York City to his summer home at Narragansett Pier, Jascha Heifetz was arrested for speeding. The traffic policeman, Dennis Lynch, gave him a summons to appear the next day, but Heifetz had it postponed several times, and it was not until August 18 that the violinist appeared before the Magistrate's Court for traffic cases, on Mott street. The magistrate was disposing of cases very rapidly and was a little hurried in his speech. When it came Mr. Heifetz's turn the magistrate looked at him and said quickly:

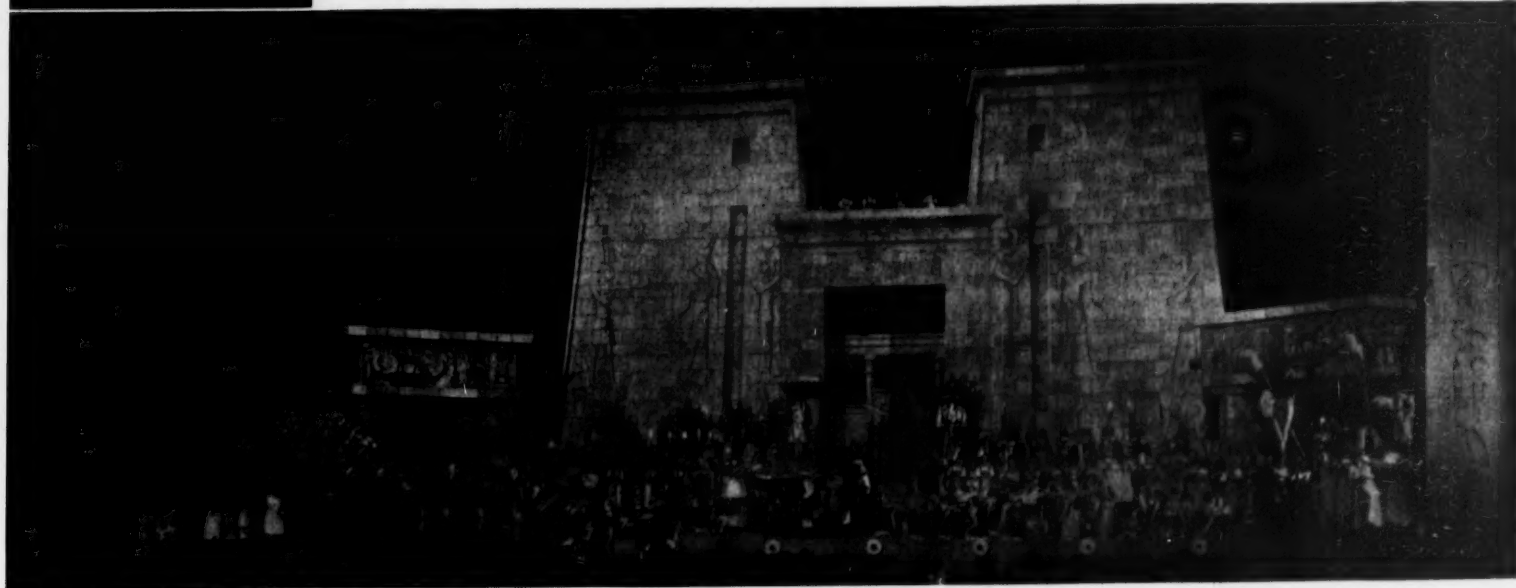
"Thirty days!"

Heifetz jumped nervously. He thought of his two engagements that week, at Ocean Grove and at Saratoga Springs. "What's that?" he asked incredulously.

"Oh! Thirty dollars," the magistrate laughed. "I beg your pardon. I meant thirty dollars or three days!" So Mr. Heifetz paid his fine and smiled again.



MASCAGNI, who conducted the performance of *Aida*. The veteran composer-conductor is now sixty-one years of age. This is his most recent photograph. (Carl Winkler photo, Vienna.)



THE GREAT OUTDOOR PERFORMANCE OF AIDA AT VIENNA.

Note the tremendous stage and huge scenery! In the Triumph scene, which is shown, there are said to be 1,000 persons. (Photo by Winkler)

# THE ROYAL EISTEDDFOD

Bards and Druids of Wales—A National Festival—Choirs of Coal-Miners—Where the Native Composer Has His Chance—Sir Richard Terry Versus Sir Walford Davies

By Richard Capen

Pontypool, Monmouthshire, England, August 9.—It may appear strange to date a letter on the Royal National Eisteddfod of Wales from England. But the Welsh do not confine themselves strictly to their own borders. They are known even in London, where they flourish as dairymen, drapers, ballad singers, Baptist pastors, and occasionally as Prime Ministers.

As for their Eisteddfod—the great annual demonstration of their little people's lively nationalism and individuality—they have been known to bring it bodily to Liverpool and to London. Monmouthshire (in Welsh, Gwent), is particularly favored as the scene of the Eisteddfod, for, though it is an English and an English-speaking shire, its people are in good part of Welsh origin and its hills and valleys have a Welsh character. As lately as 1913 the Eisteddfod was in Gwent (Abergavenny). This year, Pontypool—a little town in a valley whose beauty has not yet been wholly defaced by the great neighboring coal-mines—has been the scene of the national manifestation, as though the Welsh leaders wished to remind Monmouthshire frequently of the Celtic language and traditions which have in the main been forsaken for those of England.

## A PATRIOTIC DEMONSTRATION

The word Eisteddfod has spread over England, the British Colonies and the United States to designate merely a musical contest and festival. The real Eisteddfod is something peculiar to itself. Music is a large part of it, but it is not the essential. When the music of the Royal National Eisteddfod is criticized, it is often forgotten that all these good folks who met together for the festival are not primarily musicians or even music-lovers. The essence of the Eisteddfod is undoubtedly the fostering of the Welsh language and the national spirit, and hence the rather extravagant claims put forward at these meetings for Welsh music, claims which at a meeting of musicians would be somewhat absurd.

The center of the Eisteddfod is not musical, but is the literary and oratorical proceedings of the members of the so-called Gorsedd. These are of three ranks—Druids, Bards and Ovats. The first are all ministers of religion. Into the ranks of the last are admitted honorary members—distinguished English visitors (this year the Prince of Wales was enrolled), and prominent Welshmen who speak no Welsh. Otherwise all these good people are Welsh-speaking and Welsh-writing, and they are the guardians of the language and its literary forms in their proper purity. The survival of this old Celtic language among the few million inhabitants of these Welsh hills is a curious phenomenon, and one cannot refrain from admiring the spirit with which the people cling to it in spite of the incomparably greater usefulness of English.

The survival of Welsh as a cultural language is very real, and quite different from the modern attempted revival of Irish and Highland Gaelic, which are the mother tongues only of illiterate classes. Welsh is a living literary language—so much an Englishman at the Eisteddfod is convinced of, though he has no means of judging of the quality of Welsh poetry, since none of it, ancient or modern, can apparently stand the test of translation.

The members of the Gorsedd have robes (of white, blue and green) and a ritual which give the Eisteddfod ceremonies a good deal of picturesqueness, even if they do not belong, as enthusiasts believe, to a pure tradition that descends from the Stone Age. We should all like, if we could, to believe in such a venerable survival, but all the evidence shows that the traditional Eisteddfod had long ceased to be when it was revived by some London Welshman in the eighteenth century, a great time for more or less secret societies.

## AN OPEN SECRET.

The Gorsedd proceedings suggest a secret society without the secrecy. They consist of pre-breakfast gatherings on a hill-top, with copious speech-making. The Welsh are amazingly abundant orators, and in their own tongue their best men, such as Mr. Lloyd George, make a fine art by playing on the feelings of an audience as much by the pitch and cadence of their tones as by the matter of their talk. The Eisteddfod also comprises numerous literary competitions, both for original work and translations. For the former, two chief prizes are annually given—the Crown and the Chair.

The Crowning of the Bard this year had an unusual interest. In the first place, the winning poet, Prosser Rhys, had the honor of being crowned by the Prince of Wales. In the second place the winning poem, a sonnet sequence called *Memories* (in Welsh, "Atgof"), broke new ground. Eisteddfod poetry is as a rule severely conventional in matter, however accomplished in manner. This year the elder Druids and Bards of the Isle of Britain were startled by a work of audacious eroticism, and the judges, while not being able to refrain from crowning a work of such literary merit, said that booksellers would have to keep it on a special shelf, a shelf marked "curious." The Crowned

Bard was a young man, the son of a village blacksmith. The Chaired Bard was a young pastor, Albert Jones of Pen-mamawr.

I have spoken of the nationalism of the Eisteddfod. A few hotheads are affected by the animosities so fashionable in Ireland and among the recently formed small states in Europe. But, generally speaking, Welsh nationalism is of an exceptionally reasonable sort. Welsh bonds with England are very close (North Wales lives on English holiday-makers). There is no sort of exclusiveness. English competitors are welcomed to the musical classes in which singing in Welsh is not essential, and it has often happened that English choirs have carried off the prizes. At the same time, it is the business of the Eisteddfod to bring to light Welsh musical talent wherever existing, and pieces of Welsh music figure in nearly every class. Thus we have had a good deal of music this week by such men as David Evans, E. T. Davies, Cyril Jenkins, Hopkin Evan, and Vaughan Thomas—all living Welshmen, of considerable local fame. Perhaps on their own merits, apart from nationality, they would be a little less conspicuous, and it cannot be said that Wales has a composer of the first order (Vaughan Williams, in spite of his name, is not Welsh). But the Eisteddfod creates a machine which will reveal any new talent which the Heavens may send to Wales, without delay. As

big towns of the south are out of touch with the north. The new orchestra has been founded by the musical authorities of the University of Wales. It is ingeniously organized so that it can be rehearsed in sections at different places, and can be used sectionally if necessary. This may not look an ideal arrangement, but it may suit the circumstances, and in any case, whatever the orchestra's shortcomings, it can only do good in spreading a knowledge of orchestral masterpieces among an intensely music-loving people whose outlook in the past has been very restricted.

The virtual founder of the orchestra is Sir Walford Davies, an Englishman, who has been adopted by Wales, and is doing an immense work for the country. He is an esteemed composer, a most effective and genial lecturer, and a magnificent choral conductor. This week he has conducted here *The Messiah*, Elgar's *Dream of Gerontius*, Dvorak's *E minor symphony*, and a number of other things. He has adjudicated, and various of his pieces have been sung in the competitions.

The orchestra which he has founded is not a great orchestra yet, and in some departments (oboes, for instance), it has to call on London for help. But it has made a brave beginning, and played its part in *Gerontius* with credit. *The Messiah* is so hackneyed in England that an English critic naturally sighs when a performance threatens. But last Tuesday's performance was something different. This was thanks to the chorus. This year's Eisteddfod chorus is a body of some six hundred drawn from the neighboring coal-mining villages. They nobly maintained the reputation of Wales for good choral singing. It must be explained that these are people out of touch with most organized music. Probably many of them had never heard a full symphonic orchestra before this summer. But they had worked magnificently. Wales and the world were coming to Pontypool, and this chorus intended that the visit should be worth the while.

## A FINE CHORUS

I can recall seldom hearing *The Messiah* choruses sung with such burning conviction. Handel was no old fogey for them. They sang it as freshly as though the music had come just from his pen. Moreover, the text was made to suggest no mere string of commonplaces. The solemn words were delivered as with a new-born conviction. The Hallelujah Chorus and *Worthy Is the Lamb* made a jaded London critic sit up and take notice. The moral was that first-rate music is always worth hearing, if properly done. Properly done means done with enthusiasm.

*Gerontius* was a more ticklish proposition, if I may say so. It is strange that Elgar is little known in Wales. The difficulty, of course, has always been in providing the right orchestral playing for his elaborate oratorios. *Gerontius*, now twenty-four years old, was actually a novelty to most of these Welsh ears this week. The listeners (15,000 of them) were attentive, they marvelled. Some things won them, but on the whole they were, I think, befogged. On the other hand, the chorus certainly was in love with the music, as well they might be. The ardent emotional religious feeling in Elgar is sure to appeal to the Welsh, once they are used to his manner of speaking. The soloists were Olga Haley, John Coates and Robert Radford. Walford Davies conducted.

Between these two acknowledged masterpieces came, on Wednesday, a new Welsh work for chorus, soloists and orchestra, a cantata, *Kynon*, by Hopkins Evan. The composer is an able choral conductor of Liverpool. *Kynon* tells of an ancient British hero who sets out with his forces to aid some kinsmen in defence against Teuton invaders. But before the battle they were too handsomely entertained by their allies. The mead went to their heads, and of all the host *Kynon* and two others were the only survivors. The work consisted of an overture (Brythonic) and six scenes. One of these depicted *Kynon's* forces setting out for battle to the tune of *Men of Harlech*, and this aroused the Eisteddfod audience to wild enthusiasm. The rest of the work, while fluent and respectable enough, made no lasting impression, beyond the effect of too obvious reminiscences of Beethoven and Tchaikowsky. The composer is a well-equipped musician, and he can get the best out of a chorus, but his talent for composition is not vividly personal. The soloists were Mair Jones (a delightful soprano), Tudor Davies, and Peter Dawson. At the same concert the first violin, Hubert Davies, played well the solo in Bach's *A minor concerto*.

## HOW ABOUT A LITTLE BACH?

My humble advice to musical Wales has long been to cultivate Bach; for the strength of Bach's argument always seems to be the best thing to balance the characteristic emotionalism—sometimes a rather uncritical emotionalism—of musical Wales. This year the chief test in the class for the principal choirs was the first chorus from the cantata, *O Light Ever-*

(Continued on page 33)

**Miss Anne Wolcott**  
Announces  
**The Opening of a Studio**  
314 West 75th Street, New York City  
Telephone Cadiz 6920  
September 15th, 1924

Coaching for  
Opera  
Oratorio  
Concert-repertoire  
Lessons in the Art  
of accompanying  
Presentation of  
Father Finn's methods  
of choir-training

Miss Wolcott will be available also for a limited number  
of engagements as accompanist for artists.

it is, musical Wales shines chiefly in its singers, and a number of highly successful vocalists have first stepped into fame at the Eisteddfod.

## SIX EIGHT-HOUR DAYS

The Eisteddfod lasts for six crowded days. There are musical competitions from ten o'clock to six. There are festival concerts in the evening. Elsewhere are dramatic performances, an art exhibition, and countless meetings of Welsh societies. The chief musical business is heard in a vast temporary wooden pavilion holding an audience of 15,000. This week it has been well-filled from morning to night, and often it has been too small for its purpose. All Wales seems to flock to these functions—and not only all Wales, but overseas Welshmen, too. This year there have been home-comers from all the continents, including about forty from the United States—and nearly as many from Australia. There were two holiday-making Welshmen from Patagonia.

The number of musical competitors is considerable, although (since the Eisteddfod is usually held in a small and hardly accessible place) not so great as at the immense festivals of Blackpool, Birmingham and Glasgow. This week, for instance, sixty-one tenors competed (test pieces: the Prize Song from *Die Meistersinger*, and a Welsh song by C. Jenkins), and seventy-nine sopranos (test pieces: Bruch's *Ave Maria*, and a Welsh song by Vaughan Thomas).

The vocal competitions always excite more interest than the instrumental. Yet there are signs that instrumental music is being more cultivated in Wales. Two amateur orchestras competed, playing two movements of Beethoven's *C Minor Symphony*. For long, Wales, the home of choral singing, remained ignorant of orchestral music. At last a gallant effort has been made to establish a Welsh Symphony Orchestra, and this orchestra took part in the festival concerts.

## THE FIRST WELSH ORCHESTRA

The difficulties in the way of its establishment have been the facts that Wales is without a metropolis and that the

# BONCI

## "THE KING OF BEL CANTO"

Available Season 1924-25

For Concerts and Private Tuition

"His exquisite art is more mature, more delightful than ever."—*Die Stunde, Vienna*

Management: **ROGER de BRUYN-EUGENE BOUCHER, Associate, 1540 Broadway, New York,**

3787  
BRYANT



# Chicago Musical College

The leading and largest Conservatory  
of Music in America announces

## ISAAC VAN GROVE

Conductor Chicago Civic Opera

Private and Class lessons in Opera, Repertoire, Recitals and Accompanying.  
Opera and Concert appearances in Central Theatre when students are qualified.

**Giorgio Polacco says:**

In the four years you have been associated with me I have found your work eminently musical and artistic.

Seldom in my long career have I met such an accomplished and versatile artist as you.

You have great experience and the ability to get the best from those you coach.

I wish you every success in this new venture PROVIDED I DON'T LOSE YOUR PRECIOUS CO-OPERATION.

Affectionately Yours,

(Signed) Giorgio Polacco.

New York, April, 1924.

**Mary Garden says:**

Park Palace, Monte Carlo,  
July 4, 1924.

Nothing in a long time has given me more pleasure than to know of the engagement at the Chicago Musical College of my charming Van Grove.

An open, subtle mind; a great musician, unique coach—happy are the students who will be under his tuition.

(Signed) Mary Garden.

### FALL TERM OPENS SEPTEMBER 15

More than 100 teachers of world-wide reputation. Private lessons only or courses leading to Teachers' Certificates, Graduation and Degrees in Piano, Vocal, Violin, Cello, Church Organ, Theatre Organ, Theory, Public School Music, Dramatic Art and Expression, Toe, Ballet, Interpretative and Classical Dancing, School of Opera, all Orchestral Instruments, Chautauqua, Lyceum, Concert and Languages.

Normal Training for Teachers in all Branches, Positions Guaranteed for Chautauqua, Lyceum, Concert, Teaching and Theatre Organ Playing when students are qualified. Tuition reasonable and artistic advantages unequaled. Central Theatre and Recital Hall in College Building for Public Appearances in all Branches of Music and Dramatic Art.

### FREE SCHOLARSHIPS AND PRIZES

Of the Total Value of \$20,000

75 Free and 140 Partial Scholarships to be awarded second week of September. Free and Partial application blanks on request. Mason & Hamlin Grand Piano, presented for competition in the Post Graduation Class by the Mason & Hamlin Co. Conover Grand Piano presented for competition in the Graduation and Senior Diploma Classes by the Cable Piano Company. Valuable Violin presented for competition in the Violin Department by Lyon & Healy. Grand Piano for competition in the Vocal Department. These prizes will be competed for in Orchestra Hall, Chicago, before world-renowned musicians as judges and with Chicago Symphony Orchestra, Frederick Stock, Conductor. Opera Scholarship. 15 prizes of \$300 each; 15 of \$100; 15 of \$50 in the classes; also Diamond, Gold and Silver Medals. Dormitory Accommodations.

Complete Catalog on Request  
(59th Year)

FELIX BOROWSKI, President  
CARL D. KINSEY, Manager

64 East Van Buren Street  
(Between Wabash and Michigan)  
CHICAGO

# MASCAGNI—MYSTERY MAN

By H. L. Roland

It is almost thirty-five years since the first work of Pietro Mascagni burst upon the world with unaccustomed brilliance. It may be that in the past such things have transpired, but within the memory of living man it is perhaps safe to say that no other musical or operatic event has presented any such sensational features.

A perusal of old newspapers tells the story. And the story as thus told is worth reading. Naturally, with time, the light of the past is dimmed and we no longer find it possible to become thrilled at second hand as the people of those days were thrilled at first hand by this music and the tales that went with it.

We are, today, astonished that the famous Intermezzo from Cavalleria Rusticana could hold up the opera until it had actually been played over and over again, twenty-five times! It sounds like a fairy-tale, yet thus it was back in the nineties before the world of musical taste had gone beyond that particular stage and had learned to demand stronger fare—or, at least, fare of a different flavor.

The young Italian, winner of the Sonzogno Opera Prize, was pictured as being a mere boy—though as a matter of fact he was twenty-seven years old. Tales were told of his dire poverty; how, if he had not won the prize just at the exact moment when it reached him, he would actually have starved; how he had trouble with his wife; how he splurged after the prize was won and went into all sorts of extravagance; how he had a necktie for each day in the year, and wore socks, one blue and one green or of such other varieties of colors as might appeal to the reportorial fancy of the moment; and how he had dashed off the Cavalleria in a week or something like that; and, finally, how many other superlatively great works were entered for the same competition and the judges all but came to blows over their relative merits until, lo! a few notes of the Cavalleria were played and the judges all fell down and worshipped at the shrine of genius!

The facts of the matter seem to be prosaic enough. Mascagni won the prize, his work was given with immediate success, and the sensational newspaper world invented the rest. There was nothing extraordinary about Mascagni except the fact that he had written Cavalleria Rusticana—and that was extraordinary enough, to be sure.

Never was there a more thoroughly well-rounded work. Never was pen put to paper with more surety, more confidence, more solidity, greater ease of melodic flow. True, the work is not particularly strong. Its simplicity is its chief charm. Yet, analyze it as one will, one cannot deny it two qualities: melody and spontaneity. The parts all flow into each other, all hang together, with rather more than ordinary effectiveness.

This quality appeals at the very beginning of the work—the overture. Its very opening notes are beautiful—impress us with a clear knowledge that the mind which conceived them was a mind animated by beauty. Nor is that all. From this easy opening the music flows to other tunes of like beauty and flows to them as if they had been conceived in this form, in this order. There is no sense of the parts having been joined together. Yet so they were, a bit here, a bit there from the body of the opera and linked up into the prelude. This is art of a high order, cunningly conceived, executed with masterly touch.

Nor can one deny the composer originality—individuality. The music of Cavalleria sounds like no other music. It is in no sense of the word borrowed. It is thoroughly Italian, indeed, but it savors neither of Verdi nor Ponchielli, Donizetti, Bellini, nor any other composer past or present, and not even of Wagner, though it was in the moment of Wagner's greatest influence that it was written.

Much of the harmony—the harmony, particularly—has a strong dramatic flavor. No composer before his time ever said more with a simple chord or progression than did Mascagni in this work. Whenever needed, they seem to appear, these harmonies, out of the eternal nowhere, exactly suited to just the phase of dramatic intensity needed for the moment. True, again there is not always great strength back of them. But they never lack genuine expressiveness, and they always hold beauty of a rare sort. And it is possible, too, that a little more counterpoint in the instrumentation would have given the work greater lasting power. It is all too simple, in the sense that we remember it too easily and hence weary of it because it offers too few subtleties, too few surprises, too few passages that, after many hearings, we hear for the first time, getting some inner part that never before reached our strained and occupied attention.

It is this sort of writing that gives Puccini his worth. One may hear it often without knowing it all, and it possesses a refinement of harmonic and contrapuntal structure akin to that of Chopin in its art of development. And even Leoncavallo gives us a little more of the "flashy"—

no other word seems to fit—though there is much in Pagliacci that sounds as if it had been borrowed from some other one of the composer's works and set in to fill up where invention lagged. That, in Cavalleria, is never the case, though it may, indeed, be the fact. It is possible that Mascagni had a portfolio full of sketches which he brought forth and assembled in the Cavalleria. But if that is the case, then it all the more proves the fineness of his art. For they are assembled in a manner that never suggests an insecure joint or a weak link.

Now, the "mystery" of Mascagni lies in the fact that, with his Cavalleria, he made a beginning—and an end. This has been accounted for in thousands of ways, and one of them by explaining that he did, actually, have that folio full of sketches, assembled through years of happy dreams, and that, for his later works, he never gave himself time to make another such collection of thoughts. It has been claimed that he made a disastrous contract with Sonzogno by which he obligated himself to turn out three operas a year for I know not how many years, or something of the sort, which no human could accomplish with hope of success. It has been claimed that Mascagni went a little mad with success and thought that every note he put to paper must inevitably be a gem. It has been claimed that he was unable to find another libretto as appealing as Cavalleria. It has been claimed, even, that he did not write Cavalleria—which, of course, is pure nonsense, as is all the rest of this explanation which does not explain.

## THE ONE-WORK MAN.

This mystery is a real one. Cavalleria offered a definite style of writing, a definite power of creation, a melodic turn even in its shortest phrases that one must term beautiful.



*"May Peterson, who immediately captivated her audience with a pleasing personality and ease of manner, gave a recital which was without doubt the most enjoyed of any of the numbers provided by the Musical Events Club during the present season."*

*The Bisbee, Ariz., Daily said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

Management: HAENSEL & JONES

Aeolian Hall, New York

Mason & Hamlin Piano Used Aeolian-Vocalion Records

And when Amico Fritz appeared one looked for something similar, only to find—nothing. In the whole work there is scarcely a single bar that one would pick out as being exquisite, charming. I Rantau, though it certainly had some powerfully dramatic passages, more powerful, even, than Cavalleria, again suffered from this absence of charm, of directness, of spontaneity.

And then the world began to wonder. What had happened to its pet, Mascagni? What were these things he was putting to paper? Where was the simplicity of Cavalleria? Where the quaint turns of harmony, the brief little phrases of such potent impressiveness? Where the luscious singing cellos, the plaintive oboe, the resounding (though trite) brass effects, the penetrating violin phrases? The mystery was on, and no detective story ever offered a more complex one. It would require a psychological Sherlock to plumb the depths of it.

Nor has there ever been a slackening of it. Cavalleria still remains Mascagni's one great work—and truly a great work it is. It is as if its composer had written his swan song and died. Yet the man is greatly alive, and has been unceasingly active with his pen through all these years.

Is there a solution? One may be offered, and it may have meaning, or may not. It is, simply, that Mascagni, after the success of Cavalleria, raised his ideal. Oh! that is not an unusual thing. If we look around us in this America we will find many composers who have similarly

raised their ideals with similar results. The idea is this: that because a man has succeeded in writing a few nice tunes, a few charming simplicities, he must not thereupon assume that he can write big things of utterly different style. Look, for instance, at the Amico Fritz—the prelude startles us; it is not the simple Mascagni, the easy flowing of easy tunes that one expects. It is, on the contrary, an obvious effort towards complexities, towards what, in that day, were modernisms. It was a departure from mere accompanied tune, and, apparently, rather a feat of technical prowess—rather good, at that—but not good enough to satisfy, and, especially, not of the sort that could attract those who "adored" the simple and naive Mascagni of Cavalleria.

For, be it known, in the first place, that a composer has his clientele. Many, many do not, and do not, like Cavalleria. There are many more who do. But there is still a large public which greatly prefers Richard Strauss, Korngold, Debussy, Wagner, to such obvious writing as Mascagni gave us in his earliest period. Is it possible that, like so many others, he wanted to be respected by the cognoscenti rather than loved by the hoi polloi?

The climb towards truth—whatever that is?—is slow. It must be gradual. Wagner did not immediately abandon his earliest style. He did not all at once attain his later methods. He let the style grow as it would naturally grow without ever consulting any opinion but his own. But is it not just barely possible that Mascagni did not possess that force of individuality? Is it not just barely possible that, perhaps quite unconsciously, he reached out towards bigger things, and has found himself of too short stature to attain them? Or, perhaps, tried to spring across the gulf where he should have patiently bridged it with the passing years?

Compare, for instance, Verdi—or Leoncavallo. Verdi's growth was very gradual. For years upon years he wrote tunes of the utmost simplicity, only, with each new work, improving upon himself, stepping forward, upward, cautiously, with sure footsteps, never leaving hold of his early support. And Leoncavallo? After Pagliacci he went to Germany, became acquainted with the Kaiser, and planned a great trilogy based upon German history or something of the sort. Where is it now, that great trilogy? Leoncavallo wrote some other fairly good things, but he is almost, if not quite, as much a one-work man as Mascagni, only his one great work is not as great as Cavalleria, not nearly so obviously a work of real genius.

## CHASING BUTTERFLIES.

There is nothing in art so dangerous as the chasing of strange butterflies. "Self" must be the basis of all development. To allow style, manner, intent, to be influenced by what some other or others have done is always fatal. Even to dream, though abstractly, of a manner one would like to attain is likely to be fatal. The artist—creative or interpretative—is chained fast to his own limitations—perhaps one says better, his own individuality—and cannot escape from it without risking all that makes his art worth while.

And among the works of those who have penned isolated successes and many failures one finds endless examples of just such submission to external influence. Composers may fairly well be classified in three main divisions: those who have no ideas and are doomed to failure; those who have ideas of a sort and may win success of a sort; those who have supremely great ideas and stand at the top. But, though we say these stand at the top, there are several tops in this chain of mountain peaks. Victor Herbert, Sullivan, Johann Strauss stood at the top of their peak. Verdi, Rossini, Bizet, Gounod, Puccini attained the top of theirs. Just as Beethoven, Wagner and Tchaikowsky are no less certainly at the top of theirs.

But all of these, and all like permanent successes, had the pride of their individuality, and into a fourth great class must one place all of the endless number who have not had that pride, the endless number who have had ideas of some sort but have wanted something better, or different, or have, at least, failed to develop along lines of least resistance. In this class it is possible to place Mascagni. Had he patiently set out to develop his own simple and charming style he might, perhaps have been a producer of numerous works of genuine worth. Instead of which he appears to have set out to climb, and though there are evidences that he repented of his temerity, he repented too late. His style was spoiled.

There is a lesson in that—and those that run may read.

## Patton's Work "Wonderfully Well Done"

Apropos of his recent appearance at Willow Grove, Philadelphia, at the Victor Herbert Memorial concert held there, the local manager, Herbert J. Tily, wrote as follows about Fred Patton's performance:

"Patton's work was wonderfully well done. We thoroughly enjoyed having him with us once again, and I sincerely trust it may be possible for us to have him some time during the winter."



# FRANCES PERALTA

## Metropolitan Soprano

Exclusive Management  
NATIONAL CONCERTS, INC.,  
1451 Broadway, New York City

# HIPOLITO LAZARO

Concert Tour of United States and Canada, September 1924 to May 1925  
(excepting months of December and January)

251 West 92nd Street, New York

# O'MORE—SABATINI—NEWCOMBE—BRACHOCKI

COLIN

CARLO

HENRY

ALEXANDER

TENOR

VIOLINIST

BARITONE

PIANIST

Management: Arthur and Helen Hadley, 124 West 88th St., New York



# WOES OF A WOMAN COMPOSER—DAME ETHEL SMYTH

By A. T. King

It was about 1889 when Ethel Smyth, having completed her studies in Germany, returned to her native country, England. It is to be supposed that she returned with high hopes and faith in her future as a composer, her whole education having been directed toward that end. The fact of her being a woman, it seemed, ought not to make any difference in that future if her work was worthy. Possibly it did not occur to her that she was in any way handicapped by her sex. She arrived in England with a portfolio of compositions, some of which had been publicly produced in Germany with excellent success: two volumes of songs, a violin sonata, a cello sonata, and various MS. works, as well as string quartets, cantatas, etc. Of course, a publisher had to be found in England, interviews arranged with conductors and leaders of societies likely to produce the works she had to show. The result was unexpected, no one would look at them. Surprised, but apparently not disheartened, she tried the effect of some of her orchestral work and was fortunate enough to have a Sere-nade, and an Overture to Antony and Cleopatra, produced by Auguste Manns, while Georg Henschel, a personal friend, also produced some of her works. And that was the end of that.

As the general cry was for "something new," Miss Smyth wrote a Mass, which the Royal Society was finally persuaded to produce at Albert Hall. To quote from Miss Smyth's article, A Burning of Boats, in the February number of the London Mercury: "The execution was splendid, so was the reception by press and public, and Messrs. Novello published it." In spite of this success, three years later Ethel Smyth was still searching England for a choral society willing to give a performance of the work. She decided that "as woman, one could more easily scale the walls of Holloway Prison than get a footing in these nurseries of choral art." So, as England had no room for her, she returned to Germany.

In all the vicissitudes of her attempts to obtain the desired start in England, Ethel Smyth attributes all these failures to the fact that she was a woman, and that in England the work of women is not recognized, no matter in what branch of art. As there had never been a great woman composer, she believed there never would be, and that settled the matter. In fact, Hermann Levi, who had praised her work, said, on being shown the Mass in D: "I never could have believed a woman wrote it." Sir Edgar Speyer informed her that the attractiveness of a program was lessened by the inclusion of her work, and he hoped therefore that her friends would take plenty of tickets—which comment was not encouraging to the young composer. It may be said in passing, that her Mass, so well received at the performance in Albert Hall so many years ago, had its second performance at Birmingham, February 7, 1924, just thirty-one years later.

So Ethel Smyth abandoned England; the composer "was not without honor" save in her own country. But early in

the present century there seemed to be a new feeling in the air. The suffrage question had brought about changes, while the competition of women had to be reckoned with as an economic factor. Again Ethel Smyth essayed to make headway as a composer, even if it was as a lady composer, whose music was alluded to as "plagiarized from some great man." Up to about 1909 Miss Smyth was without a publisher, so she "threw down a challenge" and gave two concerts of her own works. At last something appeared to be accomplished, so astounding was the press in its praise. Words like "strong," "magnificent," "inspired," even "original," being freely used. Excerpts from these flattering notices were printed and sent "to all the old addresses." It was all of no avail. "From that day to this the L. S. O. whom I had engaged for both these concerts, has not performed a note of my music, nor has the Philharmonic, except once or thrice in response to the threats of a female guarantor!"

Upon this second campaign in England, Miss Smyth had armed herself with an opera, The Wreckers. It was talked about in the daily press that an English woman had written an opera, and upon an English subject, so it might be supposed there would be an interest taken in it. But here again nothing happened, not, at least, until the opera was put before the public in concert form, at Queens Hall, when two well known singers of London were heard in the leading roles. It was unfair to the opera that it should be given in so bald a way, without scenery, costumes, or all the accessories that go to make up the performance. However, the audience seemed willing to give it the benefit of the doubt and await further developments. Some time later a rather unsatisfactory performance took place at "His Majesty's" with every detail as to stage settings and costuming. It may have been that insufficient rehearsals were at fault this time. However, there must have been a third performance, as Miss Smyth speaks of "the travesty of The Wreckers at Covent Garden."

Again Miss Smyth went to the Continent, giving a chamber music concert in Paris in 1908, when the press notices of the two leading critics were most laudatory, placing the composer in the highest rank of English composers—not of women composers, but composers without regard to sex. All the critics of Germany and Austria, wherever her works were played, united in congratulating England upon so remarkable and talented a composer, whose music was English through and through.

In 1911 a publisher was at last found in Vienna, and two of her choruses were produced. In the Austrian Musical Review, Der Merker, of December, 1912, Bruno Walter wrote an appreciative article about her work and spoke of her striking success with the Viennese people. He considered the sex question of little importance in the presence of talent. These appreciations of her work, and the judicious efforts of her publisher, resulted in arrangements being made for the performance of The Wreckers at Munich, and

the premiere of The Bosun at Frankfort, a "double splash," it seemed to Miss Smyth, when again Fate stepped in with the war.

Once again the English Channel has been crossed and Ethel Smyth is in London, where, in January, 1922, she was made a D. B. E.—Dame of the British Empire. About this time the L. S. O. had included one of her orchestral works—presented to its library "by request"—in its scheme, but it was "swept out again by a great musician" connected with that institution. It was in that year that Hey Nonny No was performed at Leeds, "after ten months of letter writing, telegraphing, traveling, and the unwinning vigilance of one or two watchers." The success was immediate and it might have been anticipated that other choral societies would put this composition on their programs. But "typical of what has gone on all my life," as she puts it, "nothing came of it." In this connection it can be stated that, except Mr. Fagge (once) and Dr. Conrad (once), not one single choral conductor of Great Britain has ever performed a work by Ethel Smyth. No wonder she writes: "I imagine that a worse place than England for pioneering of the sort I have been describing could hardly be found." But this ended nearly thirty-five years of hard work, struggling against odds.

Then, to make herself entirely independent of choral societies, conductors, managers, symphony orchestras, and particularly of the press, Miss Smyth organized an orchestra of her own, of which she became conductor, playing her own music or whatever she chose, and was immediately jeered at and "slated" to such an extent that she might have given up—but she did not. Now she seems to be thoroughly enjoying herself with appreciative audiences, which delight in what she provides for them, and is not disturbed by unfavorable press notices, as she never reads any of them. She says she has constant invitations to visit the Provinces, and her audiences at the Old Vic in London are a joy to her.

Does England treat all her talented women in this manner, or is Ethel Smyth's experience unique?

## Creates Perfume to Honor American Singer

The Parisian parfumeur, Dorilly, was so impressed by the personal charm and beautiful singing of Pauline Cornély at the Opéra of Monte Carlo this past season, that he asked the young American soprano if he might create a perfume in her honor. Miss Cornély laughingly acceded, thinking that it was just one more of those delightful compliments which Frenchmen pay so beautifully, and which one always likes to hear but must not take too seriously. Her surprise was great, therefore, when she received recently at her Milan apartment a little package containing a flacon of fragrant "Lilas Cornély," with the accompanying letter, of which the literal English translation is as follows:

Paris, May 15, 1924

Mademoiselle:

In homage to the delightful and unforgettable Marguerite whom we applauded at the Opéra of Monte Carlo, I have created this Lilas Cornély, certain that, introduced to the world under such auspices, it will make its way—a way both glorious and fragrant.

I am infinitely grateful to you for having deigned to be the charming godmother of this newly-born, and pray you to accept, Mademoiselle, the expression of my most respectful sentiments.

(Signed) DORILLY

## RECENT ENGAGEMENTS FROM THE

# MAY STONE STUDIO

**CAROLYN ALLINGHAM** —Soloist— Alexander  
*Soprano* Baptist Church, N. Y.  
Engagements—New York  
New Orleans  
Kent, Connecticut,  
re-engaged  
New Rochelle, re-  
engaged  
Brooklyn, N. Y.  
Newark, N. J.

**ALICE BUSSY** Engaged by Zuro of New York  
*Mezzo-Soprano* Rivoli Theatre  
" " New York Tivoli  
Theatre  
" " Fenway Theatre,  
Boston, Mass.  
" " Forum Theatre, New  
York  
" " Aborn Opera Com-  
pany  
Soloist for Summer, Walton Church,  
Walton, N. Y.

**ANITA LOEW**  
*Lyric Soprano*

**GAIL WEBSTER**  
*Coloratura Soprano*

**ANNE JUDSON**  
*Contralto*

**RUTH DEEWALL**  
*Soprano*

**GUISEPPE LEONE**  
*Baritone*

Lucca Opera Company, Lucca,  
Italy

Engaged for prima donna role in  
"Buddies"  
" " Cameo Theatre,  
Brooklyn, N. Y.

Engaged by Rialto Theatre, New-  
ark, N. J.  
" " Branford Theatre,  
Newark, N. J.  
" " Academy of Music,  
New York

Soloist, Christ Science Church, Los  
Angeles, California

Majestic, New York

Two Scholarships awarded by Miss Stone. Applications for scholarships must be made before October 10th. All Applications sent to:

**MAY STONE STUDIO**

**9 East 59th Street, New York City**

Telephone: Butterfield 3917

After October 1st the May Stone Studio will be located at 144 West 77th St., New York

# WOLFSOHN MUSICAL BUREAU

INCORPORATED  
ESTABLISHED 1884

Forty years booking the world's  
greatest artists

Presented the following in America:

Adelina Patti, Lilli Lehmann, August Wilhelmj, Rafael Joseffy, Giuseppe Campanari, Ernestine Schumann-Heink, Marcella Sembrich, Italo Campanini, Olive Fremstad, Maud Powell, Emma Eames, Clara Butt, Anton Seidl, Henry J. Wood, Gustav Mahler, Serge Rachmaninoff, Richard Strauss, Leopold Auer, Vladimir De Pachmann, Benno Moiseiwitsch, Fannie Bloomfield-Zeisler, Teresa Carreño, Herbert Witherspoon, Jacques Thibaud, Mischa Elman, Fritz Kreisler, Evan Williams, Jean Gerardy, Pablo Casals, Efrem Zimbalist, Pasquale Amato, Enrico Caruso, Titta Ruffo, Alma Gluck, Luisa Tetrazzini, John McCormack, Frieda Hempel, Sophie Braslau, Sigrid Onegin, Claire Dux, Hipolito Lazaro, Elena Gerhardt, Lillian Blauvelt, Victor Herbert.

## Artists Now Booking for 1924-1925

### Sopranos:

LUCREZIA BORI  
MABEL GARRISON  
EVA GAUTHIER  
MARIA IVOGUN  
HULDA LASHANSKA  
ELISABETH RETHBERG  
LOUISE HOMER STIRES  
MARIA KURENKO

### Contraltos:

MERLE ALCOCK  
LOUISE HOMER  
MARGARET MATZENAUER  
MARION TELVA

### Tenors:

MARIO CHAMLEE  
EDWARD JOHNSON  
GEORGE MEADER  
ALFRED PICCAVER  
ALLEN McQUHAE

### Baritones:

VINCENTE BALLESTER  
KNIGHT MacGREGOR  
REINALD WERRENATH  
CLARENCE WHITEHILL

### Pianists:

ALEXANDER BRAILOWSKY  
ERNST VON DOHNANYI  
JOSEF HOFMANN  
MORIZ ROSENTHAL  
MADAME LESCHETIZKY  
NIKOLAI ORLOFF

### Violinists:

JASCHA HEIFETZ  
CECILIA HANSEN  
ALBERT SPALDING

### Cellist:

FELIX SALMOND

### Harpist:

SALVATORE DE STEFANO

### Special Attractions:

ISA KREMER, In Song Recital  
Third Consecutive Season

THE LONDON STRING QUARTET

For terms, dates, and other information apply to

**The Wolfsohn Musical Bureau, Inc.**

Fish Building

250 West 57th Street - - - New York

## Spalding's Record of Re-Engagements

Re-engagements are the supreme test of an artist's value artistically and from the point of view of popularity, and there are few other artists in the world who can produce such an imposing list of re-engagements as Albert Spalding. A tabulation has been made of his re-engagements, which does not include any of his engagements for the coming season.

These statistics show, of Mr. Spalding's re-engagements at home with orchestras, that he has appeared thirty-six times with the New York Symphony Orchestra. He has appeared as soloist with the Chicago Symphony nineteen times, Boston Symphony nine, Philadelphia five, Detroit four, Minneapolis four, St. Louis six, Cincinnati seven, San Francisco six, Los Angeles four, the New York Philharmonic six. Altogether Mr. Spalding has made seventy-four appearances in New York City including his recital appearances, twenty-four times in Boston, seven in Philadelphia, five in Baltimore, four in Washington, five in Pittsburgh, ten in Detroit, nine in Cincinnati, seven in Cleveland, seven in St. Louis, five in Dallas, eleven in Havana, nine in San Francisco, six in Los Angeles, four in Kansas City, nine in New Haven, and eight in Buffalo.

Abroad Mr. Spalding has appeared with all the leading orchestras: four times with the London Symphony, twice with the Paris Colonne, four times with the Paris Conservatoire, twice each with the Manchester-Halle, the Bristol Symphony, the Bornemouth Symphony, the St. Petersburg Symphony, the Milan Symphony, and the Bordeaux Symphony. He has appeared four times with the Amsterdam Concertgebouw, three times with the Rome Symphony, and four times with the Helsingfors Symphony. In purely recital appearances, Mr. Spalding has appeared in London thirty-four times, twenty-seven times in Paris, fifteen in The Hague, eleven in Amsterdam, twelve in Rome, ten in Milan, fourteen in St. Petersburg, twelve in Helsingfors, eight in Florence, nine in Christiania, eight in Copenhagen, four in Alexandria (Egypt), six in Berlin, four in Warsaw, five in Hamburg, four in Stockholm, and five in Manchester, besides numerous appearances in scores of smaller cities and towns throughout Europe.

## Moriz Rosenthal Interviewed

In an interview before he left for Europe, Moriz Rosenthal said that infant prodigies are all right if you give them the right treatment.

"There is no harm in being an infant prodigy," he said, "if one has the good sense to put an end to it when the period is over."

A long time ago, he said, in the city of Lemberg, Poland, he and his father, a famous teacher, thrashed the question over. He retreated to cover until they forgot he was a child prodigy.

"The secret of a long creative life," he said, "is not to get blasé. The body doesn't grow old so rapidly if the mind emotions are kept young. I play with nature like a boy. I let poetry and science and philosophy become an overtone to my playing. I keep too busy to count the years, and I don't know as I am a day older than I was twenty years ago. In the last half century the piano has developed into an orchestra by itself and one has a much better instrument to play on. One is capable of producing nuances and color which were not possible before."

Mr. Rosenthal was asked if there was a measure of cruelty in making a child prodigy. "But prodigies are born, not made," he exclaimed. "A slightly varied conformation of the brain and one is born full fledged to a particular art, the finger points burning to play and the intricacies of skill an open book. Genius is a freak of nature and the most haphazard chance thing there is."

## McQuhae's Busy Season

Allen McQuhae, the popular tenor, who has been spending the summer in Italy coaching with Lombardi, begins his busiest season on October 14 at Madison, Wis., when he will sing for the Mozart Club. Other important engagements follow in rapid succession. Mr. McQuhae appears at Purdue University at Lafayette, Ind., on October 16, and then he gives his first Chicago recital of the season in Orchestra Hall, Chicago, on October 20. On October 24 he appears in the Garden Scene from Faust, singing the tenor role, with Mabel Garrison, soprano; Marion Telva, contralto, and Clarence Whitehill, baritone, in Birmingham, Ala.

Following this appearance, Mr. McQuhae begins his Pacific Coast tour, opening on November 6 as soloist with the San Francisco Symphony Orchestra. On November 13 he appears in recital at the St. Francis Hotel in the fashionable series of musicales which correspond to the famous Kinsolving Morning Musicales in Chicago at the Blackstone. Mr. McQuhae finishes his coast tour in Portland, Ore., when he appears before the Apollo Club of Portland in concert. Besides these dates he has a number of other engagements in the Far West, including re-engagements in Helena and Butte, Mont.

November 25, Mr. McQuhae is scheduled to sing in San Antonio, Tex., and two days later he will give two recitals in Pine Bluff, Ark. This is the way he begins his season, which will include a New York recital appearance on January 11 at Carnegie Hall.

## Matzenauer for Maine Festival

Margaret Matzenauer, of the Metropolitan Opera Company, will return from Europe earlier than previously announced, having changed her plans in order to be back in this country in time to appear in the leading role on the opening night of the Maine Music Festival at Lewiston, Maine, on October 9. This will be Mme. Matzenauer's first appearance of the 1924-1925 concert season and her first engagement on her return from Europe.

## The Homers at Lake George

Louise Homer and her gifted daughter, Louise Homer Stires, have been spending the summer at the Homers' summer home near Bolton Landing, Lake George. As is their Sabbath custom, the Homers all go to church on Sunday morning, and this summer it has been usually to a small Presbyterian church near by. Since the church is rather small and the congregation does not sing very loud the voices of Mme. Homer and her daughter naturally carry

considerably above the rest. The summer colony and people living near by have discovered this Sunday morning service which the Homers attend, and have also discovered that they may hear these two singers there once a week, so the congregation at this church has been steadily growing, some people coming from long distances to see and hear the Homers. The pastor, realizing this, has several times invited Mme. Homer to ascend the choir loft and render a solo, and she has on more than one occasion consented.

## Violinist Paid in Groceries

To be paid in bread and sugar was the curious and not altogether comfortable experience of Cecilia Hansen, the brilliant Russian violinist, when she toured her native land under the Soviet regime.

"The government felt that artists must live," explains Miss Hansen, in telling the story of her hardships in the land of the steppes before her tour of Finland, Germany and the United States. "All fees were paid in produce. It was all a part of the involved, hopeless situation in Russia at the time when I finally got out of the country. There were few concerts and in the sense that a musical program was presented there were practically none at all. Most of the time I was forced to play on mixed bills. There were clowns and jugglers and little plays and dances and monologists and acrobats and even trained animals—and somewhere in this collection of entertainers I would be inserted.

"Money was a commodity which fluctuated constantly and money that was good in the morning might be of doubtful value in the evening. A pound of sugar, however, was a pound of sugar, and although its money value might jump up and down during the week, its nutritive value did not change. Perhaps the officials were wiser than they suspected, when they paid us in sugar or in eggs or butter.

"I have sometimes wondered whether there was a scale of food, corresponding to the music which we played. The Tchaikovsky concerto, for instance, would bring more sugar than a group of shorter pieces. At any rate, the strange style of remuneration was a safeguard against starvation. But I am glad that I no longer have to get my groceries from the stage manager."

Miss Hansen will soon begin her second American tour, going this year to the Pacific Coast which she will visit for the first time. Her first New York appearance will be with the Philharmonic Orchestra, November 7 and 8.

## Garrison's Pet Chicken

Mabel Garrison has been having quite a lot of fun with a pet chicken, which she calls Pinkie, on her farm and summer home at Valois, N. Y. Pinkie has been a lot of trouble ever since he stepped out of the shell, until now he is almost a completely spoiled chicken. He was not very old before he became very sick with some kind of infant trouble that afflicts small chickens. It seemed to be a kind of malaria, because he drooped and seemed very discouraged about life. So Miss Garrison got the idea of giving him a quinine pill. This bucked him up considerably, but a few days later Pinkie was worse than ever. This time he was shivering as if with the ague. Another quinine pill seemed to have no effect, so Miss Garrison took him in the kitchen and put him in the oven to warm up. This pleased the chicken mightily, but he would not go out into the cold, wet world again—it happened to be raining that day—so Miss Garrison, rather than bake him alive by keeping Pinkie in the oven, got a small hot water bottle, and with some old blankets and a cardboard box made Pinkie very comfortable. There the chicken remained on the pantry shelf, keeping warm, wrapped in blankets and sitting on the hot water bottle until hot weather came. Then Pinkie was persuaded to take a walk outdoors. Now he seems quite recovered, but he will not eat with the other chickens. He considers himself an aristocrat and in a class apart. He will eat only out of Miss Garrison's hand. She says she is afraid she must take him with her on her tours now, or Pinkie will starve himself on a hunger strike.

## Mme. Leschetizky to Debut With Chicago Symphony

There is magic in the name of Leschetizky. There is hardly a student of the piano to be found anywhere who is not thoroughly familiar with the name and what it means in the music world. To many of the older ones it brings back to mind years of study and hard work with the man who was one of the greatest piano teachers of all time. To the younger generation it means a certain respect and adoration for the great school of piano training which he established. The coming of Marie Gabrielle Leschetizky to America next season has aroused much enthusiasm among all piano students who have not been privileged to study with her abroad. Former students of the famous old master are forming Leschetizky Clubs all over the country to welcome his young and illustrious widow on her first tour of America. She will make her American debut as soloist with the Chicago Symphony Orchestra in Chicago on November 6 and 8, and afterwards go on tour of the principal music clubs and cities of the country.

## From the Pen of an Admirer

A ballad about "Eddie" Johnson is the following, written by an admirer:

Hard is the lot of the plucky Scot  
Who would a singer be,  
But harder yet for one who's set  
On higher than minstrelsy.  
But Johnson saw beyond the law  
And beyond his landlocked sea,  
So this tenor bold went the way of old—  
And sailed for Italy!  
And there he sang till the echoes rang  
Of Johnson's youthful fire.  
He gained the name and won the fame  
That were his heart's desire!  
So he returned once more to Manhattan's shore  
For he has travelled far;  
But he got the goods from the Canadian woods  
That made him an opera star!

## Hansen's Havana Dates

Cecilia Hansen will make her initial appearance in Havana the first week in January, when she will give three concerts before the Pro-Arte Society of Havana.



## CINCINNATI CONSERVATORY OF MUSIC OPERA DEPARTMENT COMPLETES EIGHTH SEASON

The Opera Department of the Cincinnati Conservatory of Music has just completed its eighth season, under the successful supervision of Ralph Lyford. Mr. Lyford went to Cincinnati from the Boston Opera Company, where he had been one of the conductors, and drew about him a large group of talented and gifted students. He inaugurated a series of complete operatic performances with full scenic investiture and orchestral accompaniment, which were quite professional in their artistic finish and which have made an enviable reputation for the conservatory. The critics of the Cincinnati press have always found the productions quite on a par with opera companies which visit the city. In fact, it was from the great success of these student performances that there was developed the idea of the now celebrated Zoo Opera Company, made up of local singers reinforced by a group of professional principals drawn from the large opera companies of Europe and America, and which is now completing its fifth season to larger and more enthusiastic audiences than ever.

This season's productions by the Cincinnati Conservatory Opera School were Debussy's *L'Enfant Prodigue* and the third act of Frederic S. Converse's *The Sacrifice*. In the Debussy work, Violet Summer achieved success in the role of Lia, Howard Fuldner displayed a splendid bass voice as the Father, and Clifford Cunard, with his light but pleasing tenor, gained success through his fine acting as well as his intelligent singing. A splendid chorus and ballet from the Conservatory's School of Ballet completed a most artistic performance.

The Converse opera is distinctly an American affair, not only written by an American, but the scene being laid in



STAGE SETTING OF CINCINNATI CONSERVATORY'S PERFORMANCE OF DEBUSSY'S *L'ENFANT PRODIGUE*



FINAL SCENE IN *THE SACRIFICE*, BY F. S. CONVERSE, as presented by the Cincinnati Conservatory of Music.

Southern California during the Mexican War. The characters included a young American officer, impersonated by Everett Marshall, baritone; a Mexican belle, sung with magnificent voice and temperamental acting by Agnes Trainor; her devoted servant, a contralto role interpreted by Lucy De Young; Clifford Cunard, tenor, as a young Mexican and Howard Fuldner as a padre of the church. A chorus of American and Mexican soldiers completed the vocal forces.

The success of the operatic training secured at this well known conservatory is well attested by the number of its graduates who have secured engagements as principals in the professional Zoo Opera Company. This season alone there are listed in a company of twenty-one no less than nine from Mr. Lyford's class. In addition Clara Thomas Ginn appeared as guest artist in the title role of Massenet's *Manon*. Pearl Besuner has been entrusted with many leading soprano roles, including Musetta in *Bohème*, Gianetta in *Elisir d'Amore*, Frasquita in *Carmen*, and others, and has acquitted herself with distinction for her vocal style as well as her vivacious characterizations. Lucy de Young has appeared in many important contralto roles in *Fedora*, *Romeo and Juliet* and *Mefistofeles*, and has presented her characters with conviction and assurance. No less professional in their attainments are Clifford Cunard, tenor, and Louis Johnen, baritone. The other Conservatory trained members of the company are Helene Kessing, soprano; Tecla Richert, mezzo; Virginia Seymour, contralto; Violet Summer, soprano, and Harold Woodward, tenor.

Heretofore it has been considered essential to secure one's operatic experience, if not all of his preliminary training, in Europe, but the opportunity offered to students in Cincinnati is definite proof that an entire routine may be acquired in this music center of the United States under the inspiring baton of Ralph Lyford. Plans are now under way for the 1924-25 season of the Cincinnati Conservatory Opera School, and students are requested to register early so that the assignment of roles may be made promptly. B. K.

## A Week of Opera for Montreal

A week of opera will be presented by the De Feo Grand Opera Company in Montreal, starting September 1. Mr. De Feo has gotten together a company composed of artists from the Metropolitan Opera House and Chicago Opera. Among them Thalia Sabanieva, Ina Bourskaya, Nanette Guilford and Ralph Errolle. The other tenors are Leon Brahm and Edward Monitor; the baritones, Alfredo Gandolfi, George Checonowski and Bivera. The musical director will be Jacques Samossoud.

A repertory of French and Italian operas will be given, including *Romeo and Juliet*, *Lakme*, *Manon*, *Faust* and *Carmen* in French, and *La Tosca* and *Madam Butterfly* in Italian.

Mr. De Feo is also working on his New York winter season and the announcement of the names of the artists and the theater will soon be made.

## Alexander Saslavsky Dies

Due to a stroke of apoplexy while conversing with friends at the Bohemian Club, Alexander Saslavsky, Russian violinist, passed away at the St. Francis Hospital in San Francisco, Cal. Mr. Saslavsky has resided in that city since 1917, going there directly from New York, where for many years

he was associated with the New York Symphony Orchestra in the capacity of concertmaster. While in San Francisco Mr. Saslavsky was identified with various chamber music organizations, conducted the People's Symphony Orchestra, and was active as a violin soloist and teacher. At the time of his death he was director of the Bohemian Club's Symphonic Ensemble.

## The Stadium Auditions Winners

As announced in last week's issue of the *MUSICAL COURIER* the two young artists finally selected from the five Stadium Auditions Winners for New York recitals this season were Ignace Hilsberg, pianist, and Miron Poliakin, violinist.

Ignace Hilsberg, who was born in Poland, made his first appearance with a symphony orchestra at the age of nine, when he played with the Warsaw Philharmonic. He was graduated from the Petrograd Conservatory, where he was a scholarship pupil, studying with Prof. Essipoff. He also studied with Emil Sauer in Vienna, and has held positions in conservatories in Tomsk, Siberia, and in Athens. He has toured Europe and the Orient, and in recognition of a concert which he gave in the Palace in Pekin he was made a Chevalier of the Chinese Republic. He has been in America now for about a year.

Miron Poliakin was born in Kieff, Russia, and was a pupil of Leopold Auer, who mentioned him favorably in his autobiography, *My Long Life in Music*. He has played in Russia, Germany and Scandinavia, and has been in this country for about two years. Both of these artists made their first American appearances with orchestra at the Stadium on Wednesday evening, August 13.

**GEORGE E. SHEA**

Teacher of Vocal Art and Operatic Acting  
845 W. 111th St. New York  
Phone Cathedral 6149



**Vanette Van Sweringen**

SOPRANO

Spanish and Latin-American programs in costume.

Management: ERNEST BRIGGS, Inc.  
1400 Broadway, New York

**FREDERIC DIXON**

**PIANIST**  
AMPCO RECORDINGS EXCLUSIVELY  
Mason & Hamlin Piano  
American Artists Management, Inc.  
1425 Broadway - New York

**TOKATYAN**

**METROPOLITAN OPERA TENOR**

Management: R. E. JOHNSTON, 1451 Broadway New York  
Vocalion Records

**ETHEL WRIGHT**  
CONTRALTO

CONCERT, ORATORIO, RECITAL  
615 West 164th Street, New York City  
Phone: Wadsworth 0929

**THOMAS FUSON**  
TENOR

**Wilson LAMB**

**BARITONE**  
TEACHER OF VOICE  
Available for Concert, Recital and Oratorio  
Studio: Metropolitan Building Orange, N. J.  
N. Y. Branch: 105 West 130th Street

**INGA ÖRNER**

**SOPRANO**

In America, Season 1924-25

NOW BOOKING

Management: THE MACHOLD AGENCY  
603 Chestnut Street Philadelphia, Pa.

**CECIL ARDEN**

Mezzo Soprano of the Metropolitan Opera Co.

Address all communications Management of CECIL ARDEN, 56 West 68th St., New York  
Columbus 3746

## SALZBURG FESTIVAL EMPHASIZES PREDOMINATING INFLUENCE OF STRAVINSKY

(Continued from page 5)

ideas of a more grandiose and violent character. If Hindemith pours forth music as a spring pours forth water, Krennek's creative activity sometimes resembles the eruption of a volcano. He is not, like Hindemith, fundamentally averse to the large orchestra and the excessive dynamics that the modern musician can get from it; also, he is prepared to draw the last consequences of cacophony and ugliness. He is not worried about the ear-drums of his listeners and would no doubt consider the bursting of one of them a distinct success.

In chamber music, however, his methods are essentially the same as those of his contemporaries: polyphony, atonal melodies, negation of all harmonic laws—though he is not averse to the employment of harmonic effects here and there. A particularly fine example of luminous harmonic texture is heard in the first movement of his fourth string quartet, op. 24, also composed this year, and played at the festival. His melodies in this work stride in great steps; rising sequences of fourths pile up like blocks of sound into great pyramids of dissonant sonority. An ostinato bass, the motto-like reiteration of an ornamental figure, the use of a monotone rhythm as a leit-motif, a rhapsodic solo of the viola with sensuous double-stops—a thousand examples of the expressive use of musical conventions strike one in this helter-skelter of forward-surging waves of sound. Then, after six rather short movements alternating between fast and slow comes an absolutely Haydnian finale, which except for occasional dissonances might be a classical pastiche, but not a single melody of which is directly traceable. With one stroke he seems to take the sense out of all that has gone before. The reason is not apparent, one suspects the irresistible desire to shock sensibilities of one kind or another. Even at the expense of his value to posterity. But here is a talent—if not a genius.

## MORE STRING QUARTETS.

Two more string quartets were contributed by the Germans and German Czechs—Philip Jarnach's op. 16 and Erwin Schulhoff's four pieces in various dance rhythms. Jarnach's is a beautiful and not easily digested work, which has already been discussed in the MUSICAL COURIER this year. Its form—in two parts, of which the second contains the conventional four movements of the classic quartet, while the first is a sostenuto improvisation—is especially interesting. Jarnach, who has gone through an impressionistic and a Straussian phase, is still more inclined to romanticism (of an impersonal sort) and *espressivo* than most of his colleagues, and time may vindicate him. Schulhoff, a very strongly talented young man, goes to the other extreme—his four movements are mere grotesques, abstracted from the characteristic moods and figures of rather mundane dances.

Egon Wellesz's little suite for seven instruments (violin, viola, cello, flute, clarinet, English horn and bassoon) in retrospect seems like a synthesis of various works of the German school heard at this festival—an essentially intellectual effort, yet pleasing and interesting on the whole. Uneven, yet full of humor and sound fantasy, was the Frauentanz, of Kurt Weill, a Busoni pupil—a set of seven medieval poems for soprano, accompanied alternately by viola, three woodwinds and horn in various combination. Some of them have a quaint modal charm without being too purposefully "folky"; all are interesting and promise well for the future of this young man.

## KAMINSKI'S SACRED SONGS.

The song with instrumental accompaniment other than piano is a characteristic development of modern music. One recalls with pleasure Gustav Holst's quaintly archaic pious songs from the first Salzburg festival, and to this festival, too, two English composers made similar contributions, namely, Peter Warlock and Vaughan Williams, with his already familiar cycle, On Wenlock Edge. Heinrich Kaminski, a Munich composer, whose concerto grosso was a distinctly valuable feature of last year's Tonkünstlerfest at Cassel, has struck a nobly pious note with the three sacred songs for soprano, accompanied only by a violin and a clarinet. They, too, are archaic, in modal style. The solo instrument is used to create an atmosphere of mysticism, while the last song, a sort of figured chorale, is directly influenced by Bach. Kaminski is evidently a master of his craft, who must be taken seriously, and there are few more agreeable memories of the festival than these songs. Frau Lotte Leonard, a singing musician of the first order, sang both the Weill and the Kaminski with real understanding and vocal mastery.

## THE FRENCH ECCENTRICS.

If I cannot speak with the same sympathy of the French composers represented at this festival (and in this I am not alone), it is but fair to say that the French section allowed these contributions to be performed under a gentle but distinct protest. They claim that out of eight works submitted by them the jury selected one, but added six other French works of its own choosing. Under its present prerogatives the jury was, of course, within its rights, but the system in future is to be changed.

Nevertheless, the names of the composers—Satie, Milhaud, Poulenc, Auric (Stravinsky, too, belongs to the French section)—are exactly those which are accepted as representative of the younger French school. Honegger, Roussel, Florent Schmitt have been heard at Prague, and surely Debussy and Fauré, who appeared on a supplementary program of French music following the festival, do not fit into the scheme of the I. S. C. M. I am sorry not to have been

able to stay and hear the violin sonata of Claude Delvincourt and the Rencontres of Jacques Ibert.

## ERIK SATIE'S SOCRATE.

There is no doubt about the intellectual tutelage exercised over the "Six" by Erik Satie. If he himself has never become independently eminent as a composer, the reason seems to be furnished by the composition which we heard at this festival, namely, Socrate—said to be his chef d'œuvre—being settings for soprano and a large chamber orchestra of three excerpts, in simple prose, from the Dialogues of Plato. Here is the classic example of the principle cited above—the application of music to essentially prosaic things, in order to prove the essential poetry of music itself.

As far as I am concerned, and most of those who listened with me at the Mozarteum, M. Satie did not succeed in doing anything of the sort. He created nothing but an oppressive monotony that found vent in hilarity here and there. You cannot set to music a phrase like:

"Entering, he sat down on his bed and had not the time to tell us much."

without inviting ridicule, especially if you adhere to an unchanging sing-song which pictures neither the scene nor the emotions of the onlookers. The gruesome physical details of Socrate's death in their bald literalness become no less disagreeable if accompanied by twenty-odd instruments.

## THE ECCENTRICS.

Darius Milhaud, in setting a flower catalog, follows in Satie's footsteps, though on a somewhat more pleasant path.

## RHYS MORGAN

The WELSH TENOR



The WELSH TENOR

"Will be the leading Welsh singer within a year."—H. B. Gaul, Pittsburgh Post.

Management: ROGER de BRUYN  
1540 Broadway, New York  
Dr. J. O. Howells, Associate

## RHYS MORGAN

ture and in a distinctly more musical way. Nevertheless, you must be very certain of the power of music—your own music—to sing of crocuses:

On the flat earth,  
alone, or mixed with other spring plants  
They make a very beautiful effect.

Still, Cézanne has proven that there is a charm in the specific weight of a lemon, if you can convey it on canyans:

Georges Auric, in his Alphabet (seven quatrains by Raymond Radiguet) is unpretentiously making music that is not ashamed of its delicate romanticism. It is not weighty music, but it preserves one excellent French characteristic, namely, good taste. In connection with all this French music it is a pleasant duty to praise the exquisite art of Marya Freund, whose superior vocalism and interpretative power, combined with her unique personal charm, gave these artistic experiments their very best chance.

The limit of inanity—unless one can readjust one's frame of mind—is reached by Francis Poulenc's sonata for clarinet and bassoon. Of course, it is a joke; it must be; its infantility is too obvious. The droll capers of the bassoon amuse one at first, and the syncopated rhythms have their effect. But the resemblance to a counterpoint exercise which is too elementary soon becomes obvious, and the second movement, entitled Pastorale, might easily have passed as a transcription from one of Louis Köhler's Himalayan opuses. Must this be—two centuries after John Sebastian Bach?

## THE NATIONALISTS.

It is a curious fact that, while French impressionism and German romanticism are virtually dead in Germany and France, they are still more or less in the ascendant in the countries subject to their cultural influence. In Italy and England composers have by no means shaken off the influence of Debussy and Ravel; in Scandinavia and Czechoslovakia people are still writing in the styles of Strauss and Brahms. This was made evident again by the sonatas of Ireland and Bax, and in a measure by the Vaughan Williams song cycle, mentioned above, though the English folk flavor here determines the character of the work. On the other hand, some beautifully sensitive, poetic songs of Vladislav Vycpalek clearly followed in the footsteps of Hugo Wolf.

Both the Bax viola sonata and the Ireland cello sonata have been reviewed in these pages before; in the Salzburg environment they sounded undeniably old fashioned, adhering as they do to a definitely harmonic, essentially homophonic

style. They were both excellently played, by Lionel Tertis and Beatrice Harrison respectively, with Harriet Cohen at the Steinway grand.

I failed to find any justification for the performance of Peter Warlock's The Curlew (four poems by W. B. Yeats, set for voice, flute, English horn and string quartet). Philip Heseltine, the bearer of the pseudonym of Peter Warlock, is without a doubt a sensitive musician who may yet give us music that is worth while, but these settings suffer from a great monotony of mood. Also, they had a very poor performance at the hands of an American tenor, Charles Albert Case, whose nervousness and lack of preparation caused some anxious moments to the audience. The day was saved, thank goodness, by another American, Louis Gruenberg, who conducted. Mr. Case also managed to hide any good qualities that may adhere to the songs of Ernst Kanitz, a Viennese.

## THE ITALIANS.

The Italian section, which last year gave voice to its dissatisfaction in a resounding protest, certainly had its chance this time. After the two compositions played at Prague we had three at Salzburg, two of them in full sized sonata form. Pizzetti's cello sonata (played by Gilberto Crepax and Alfredo Casella), while testifying to an aristocratic poise and a sincere Weltanschauung, revealed no great or strong qualities, and no progress beyond this sympathetic musician's earlier work.

Francesco Malpiero's second string quartet, Stornelli e Ballate, composed last year, while recalling the Strambotti e Rispetti in its style and in certain attractive details (the picturesque pizzicati and "tuning up" noises on open fifths), hardly comes up to its predecessor in freshness, vigor and originality. Its episodic form—six, three and five short movements within the three larger sections—is interesting and sportive. It is a kaleidoscope of mood pictures, painted in a sort of pointillist style: mobile sound patterns against a background of moving planes. The Venetian String Quartet gave it a finished, tonally beautiful but not very forceful reading.

A very enjoyable if not very new item were the Coplas of Castelnovo-Tedesco, in which the languorous atmosphere and fascinating rhythms of Spain are caught up with humor and imagination. Marya Freund sang these in the original Spanish, just as she sang the Vycpalek songs in the original Czech—prodigy of intelligence and versatility that she is.

## A NEW RUSSIAN.

Three or four items remain to be mentioned. There is the septet for woodwinds, double-bass and piano by Willem Pijper, the young Dutch impressionist—a curious, sophisticated mixture of mundane and exotic elements in modal garb, indulging in the vulgarity of a cheap waltz, flirting with Debussy's Faun, and applying the new polyphony in a modern passacaglia. Then there is the interesting and fervently Hungarian duo for violin and cello of Zoltan Kodaly, a worthy sequel to that composer's cello solo sonata of last year. (Paul Hermann, the young cello prodigy, again played the cello part, joined by Imre Waldbauer, of the Hungarian String Quartet). There are some rather too eclectic piano pieces by Szymanowski (Etudes), who seems to have been bitten by the Scriabin bug, and by Boleslav Vomack and K. B. Jirak, two Czechoslovakian Chopinzees. And finally there are some exceedingly beautiful, expressive songs, by Alexander Schenschin, who, though obviously influenced by Scriabin, strikes an individual note and successfully matches the mood and import of his texts. A new figure in Russian music that will be worth watching.

## SUMMING UP.

So there you are. When one looks at the variety of things at this festival all passing under the name of music a certain bewilderment is inevitable. But, as I started by saying, beauty is relative, and so is the universality of the musical tongue. If Salzburg serves any purpose at all, it must be the periodic checking up of dialects. Every language has its dialect and dialects are picturesque. They are annoying, however, when they become unintelligible.

In the profuseness of these offerings—twenty-eight compositions by composers of twelve nationalities—much is bound to have the value of curiosity only. Yet, if we consider the outstanding things—the Stravinsky octet, the Hindemith trio, the Kodaly duo, the Kaminski and Schenschin songs, and one or two other items—there is enough to prove that real music is still being written in the various parts of the world. Would it not have been better, though, to have ruthlessly cut out the rest, without regard for the feelings of nationalities? I daresay that is not possible, but one hopes that the reduction of the jury will mean a general reduction of bulk.

## A SMALLER JURY.

Yes, the jury is to be reduced. The annual conference of delegates which was held during the festival fixed the number of jurors for this year at three, and they chose a Frenchman (André Caplet), an Italian (Alfredo Casella) and an Austrian (Egon Wellesz) for this onerous job. That the other nations accepted this solution without a murmur is certainly a proof of discipline.

It was determined, too, that the national sections shall limit their proposals to a maximum of eight works each; and that the jury, contrary to former practice, shall be confined to the works so submitted, except that they may choose one additional work of international significance for each concert, if it is unanimously deemed advisable. This compromise ought to satisfy the various objectors to the jury's work, including the American section. Finally, the con-

# IRENE HOWLAND NICOLL

"A SINGER WITH A MESSAGE"

## Contralto

Available on Pacific Coast  
Season 1924-25.

## Management:

IDA G. SCOTT  
Kohler & Chase Bldg.,  
San Francisco, Cal.



ference limited the age of the works, in their majority to three or five years, thus emphasizing the distinctly contemporary character of the festival.

#### PRAGUE AND VENICE NEXT YEAR.

A decision which was received with widespread misgivings is the substitution of Venice for Salzburg for next year's chamber music festival. It was energetically pressed by the Italians, but whether the sacrifice of Salzburg, so

## G. CURCI

### VOCAL TEACHER AND COACH

Studio: 25 WEST 86TH STREET, NEW YORK CITY  
Phone: 8107 Schuyler.

audiences were truly representative and international. Never have I heard so much English spoken in the Mozarteum, and

gates put their heads together in an effort to throw off the gentle tyranny of the British diplomatists.

#### THE ARTISTS.

In these festival reviews the artists get rather neglected, but unjustly so, for their sacrifice in the course of progress is worthy of the highest commendation. With one or two exceptions, the execution of the works was superlative. The four string quartets—the Amar of Frankfurt, the Venetian, the Zürich Tonhalle, and the Zika of Prague—outdid themselves in the presentation of their various charges, each exhibiting, besides technical excellencies, their peculiar national characteristics of temperament. The Frankfurt and Zürich woodwind ensembles were beyond all praise.

Five conductors—Hermann Scherchen, German; Philip Jarnach, Spanish-German; Othmar Schoeck, Swiss; Alfredo Casella, Italian, and Louis Gruenberg, American—rendered most valuable service, Casella also playing the piano parts in several ensembles. Several composers, including Castelnuovo-Tedesco, Pijper and Hindemith, participated in the playing of their own works. Mmes. Freund, and Leonard deserve a special word of praise; among singers of modern music they are unique. Also, Oskar Jölly, of Vienna, and Heinrich Rehkemper, of Stuttgart, were baritones of highest artistic merit.

Gil Marchex, who played the diabolically difficult Szymanowski etudes with Wilhelm Backhaus sitting in the front row; Walter Frey, Dr. Vaclav Stepan and Harriet Cohen were the pianists. Among the fiddlers, Lionel Tertis was the outstanding figure, closely seconded by Paul Hermann, Gilberto Crepax and Beatrice Harrison, the cellists.

#### HOMAGE TO MOZART.

On the off day between the concerts, the four string quartets and other solo instrumentalists joined together in an orchestra and did homage to Mozart under the baton of Dr. Bernhard Paumgartner, head of the Mozarteum; and the soloist on this occasion was no other than H. W. Draber, the secretary of the Swiss Section and artistic director of the festival, who played a Mozart flute concerto with surprising facility and fine musicianship.

Altogether, we had reason to be glad to have come, and—were Salzburg to be chosen again, as the heads of municipality and local government pleaded it should—all of us would be glad to come again.

#### Harriet de Young Kaphan at Morristown

The Wall Street Amusement Company will present Harriet de Young Kaphan, soprano, formerly with the Chicago Opera Company, in concert at the Mount Royal Gardens, Morristown, N. J., August 30-31 and Labor Day.



THE I. S. C. M. AT SALZBURG AGAIN.

(1) Paul Hindemith, star of the younger generation, who might perhaps be called the Richard Strauss of the Salzburg programs. (2) A casual Salzburg group: Othmar Schoeck, Swiss composer (man at extreme left) and Alma Moodie (in white), Australian violinist, with some instrumentalists. (3) Artists of the Salzburg Festival: 1—Mme. Wyss, soprano; 2—Oskar Jölly, baritone; 3—Paul Hermann, cellist; 4—Herm. Heisterhagen, oboe (Zurich); 5—Acta Goldschmidt, pianist (Berlin); 6—Alfredo Casella; 7—Paul Esack, viola (Zurich); 8—Marya Freund, Parisian soprano; 9—H. W. Draber, flutist; 10—Louis Gruenberg, American composer; 11—Harriet Cohen, pianist; 12—Fritz Reitz, cello; 13—Edmond Allegra, clarinetist; 14—Willem de Boer, violinist. (4) The "Eight Frankfurters," who played the Stravinsky Octet, with their leader, Hermann Scherchen. (5) Composers Performed at Salzburg This Year: Left to right—Heinrich Kaminski, Kurt Weill, Willem Pijper, Zoltan Kodaly, Ernst Kanitz, K. B. Trak; the woman is Frau Heller, the Viennese concert manager, who is continuing the work of her late husband, and has done a great deal for the modern composer. (6) Participants in the Salzburg Festival: 1—Henri Prunieres, French critic; 2—Wilhelm Grosz, Viennese composer; 3—Willem de Boer, violinist; 4—H. W. Draber, artistic director; 5—Oskar Jölly, baritone; 6—Zoltan Kodaly; 7—Egon Wellesz; 8—Gil-Marchex, French pianist; 9—Hermann Scherchen; 10—Paul Hermann, Hungarian cellist; 11—Joachim Stutschewsky, Russian cellist; 12—Ada Goldschmidt, pianist; 13—Olga Forrai, Hungarian soprano, who has just joined the Chicago Opera forces; 14—Wolfgang von Bartels, German composer; 15—Marya Freund; 16—Alfredo Casella; 17—Edmond Allegra, Swiss clarinetist.

widely associated with the I. S. C. M., will not mean a setback in popular appeal remains to be seen. The month

a number of American musicians and critics were attentive listeners. It was interesting to see such veteran authorities as Adolf Weidig and Frederick Stock and to witness their enthusiasm for some of the most radical of the youngsters.

The city of Salzburg, of course, spread about us its usual sweet atmosphere and charm, fostering the good fellowship of the "ex-belligerent" brothers in art. It would have done some politicians good to see the French and German dele-



By Picasso, courtesy Paul Rosenberg  
IGOR STRAVINSKY.

the Beethoven—so to say—of this modern Salzburg Festival, chosen is September. There is again to be an orchestral festival at Prague in May.

Salzburg, as a festival center, in certainly popular. All the concerts were played to virtually full houses, and the

# EDDY BROWN

TOUR NOW BOOKING

Management: R. E. JOHNSTON, 1451 Broadway, New York

## VIOLINIST

Now Touring Europe  
In America Season 1924-25



## CALLI-CURCI

Homer Samuel's Pianist  
Manuel Berenguer Flutist  
Victor Records Steinway Piano

Management  
**Evans & Salter**  
527 Fifth Ave., New York.

## VAN YORX

## MARION GREEN

### THEO.—TENOR

TEACHES ALL SUMMER  
Studio: 4 West 40th Street, New York  
Opposite Public Library. Tel. 4792 Penn.

36 Central Park South  
New York City

FOUR FREE SCHOLARSHIPS

at the

## GUILMANT ORGAN SCHOOL

DR. WILLIAM C. CARL, Director

offered by CITY CHAMBERLAIN and MRS. PHILIP BEROLZHEIMER

(Contest closes October first)

Send for catalog and particulars.

17 East Eleventh St., New York City

### Bush Conservatory Fall Term Opens September 8

A Master School for professional and artist students, the predecessor of those now coming into existence, a school of opera with a brilliant member of the Chicago Civic Opera at its head, free and partial scholarships with eminent teachers, an orchestral school with "the finest student symphony orchestra in the United States" as a special feature, valuable prizes awarded in a public competition to the most brilliant pupils in piano, voice and violin—these are some of the elements by which the Bush Conservatory, under the leadership of President Kenneth M. Bradley, has attained national leadership among American music schools.

There are other elements, too, which make Bush Conservatory distinctive—a strong school spirit and a genuine student loyalty. The student dormitories also lend their share in creating a school atmosphere which is indefinable but potent with the loyal Bush students.

The strength of the music school may be measured by its clientele of friends, its "public," which attends its concerts and applauds its pupils' performances. The Bush Conservatory last season established the unique record of packed houses for six concerts in the immense auditorium of Orchestra Hall—concerts given by its own symphony orchestra or by its artist students. Most schools are content with one, or at most two, big concerts during a season.

The free scholarships given at Bush Conservatory, Chicago, apart from their great monetary value, have at-

tracted to the conservatory pupils of unusual talent from all parts of the country and every assistance is given these gifted students to enable them to continue their studies. The examinations this year will be held the week of September 1, and there have been large numbers of applicants in all departments.

The Master School, of which Samuel E. Moist is patron, is an original idea of President Bradley's—one unit of his great plan for a national music school which has attracted the attention of educators in all parts of the country. The development of the Master School in the last four years with its eminent artist faculty and the brilliant performances of its pupils have given evidence of the soundness of the ideas which lead to the founding of the school.

Samuel E. Moist, the patron of the school, through whose generosity it has been continued this year, is president of the Moist Piano Company, one of Chicago's leading music houses and an enthusiastic supporter of musical endeavor. Mr. Moist is himself a very good violinist and through all

chestra and they make frequent public appearance both in concert and with orchestra.

The School of Opera is another exceptional feature of the Bush Conservatory curriculum. Here is a real opportunity for the singer ambitious to sing opera or to study roles and stage routine under a master artist. Vittorio Trevisan, popular baritone of the Chicago Civic Opera and singer of many famous roles, is director of the Bush School of Opera. Here is a real chance for the singer to learn roles under an artist who is now before the public and with whom many noted opera stars coach. Among these are Florence Macbeth, Riccardo Stracciari, Alessandro Dolci, Carlo Galeffi, and many other names familiar to opera goers. The course of training will be very comprehensive and includes the rehearsal of separate acts of the operas, and later entire operas as the pupils progress. Mr. Trevisan will be assisted by Nelli Gardini and Mrs. Trevisan. There will be four scholarships, one each for soprano, contralto, tenor and baritone.

Many other features of Bush Conservatory mark this school as one of the leaders in musical education in America. The progressive policies of President Bradley show in the establishment of the Orchestra School for the training of symphony orchestra players and in the splendid symphony orchestra, under the direction of Richard Czerwonky, noted violinist and conductor, which in the eight concerts given in the last two seasons has attained the title of "the finest student symphony orchestra in America." Many former students of this orchestra are now playing in some of the principal symphony orchestras of the country, such as Minneapolis, Detroit, Chicago Civic Opera, St. Louis, Cleveland, and others.

Consideration of the student's welfare, too, is one of the essentials of the modern music school which is successfully solved at Bush Conservatory. The student dormitories, in charge of Mme. Ohl as house hostess and Miss Schriber as house manager, ministers to the students' comfort and provides ample practice privileges, together with an excellent home atmosphere and good meals—both important considerations when parents send their young people to Chicago. A. K. C.



KENNETH M. BRADLEY

the years of his busy success has always retained a generous interest in assisting ambitious music students in their struggles for an education. His interest in the activities of the Bush Conservatory students is equally genuine and his support of the Master School and the Orchestra School enables him to do a big service to American music in a big way.

The following faculty has been chosen for the Master School: piano—Jan Chiapusso, Mme. Julie Rive-King, Edgar Nelson; voice—Charles W. Clark, Boza Oumiroff, Mae Graves Atkins, Justine Wegener; violin—Richard Czerwonky, Bruno Esbjorn; opera—Vittorio Trevisan, Nelli Gardini; composition—Edgar A. Brazelton, Rowland Leach.

Students of the Master School, all of whom are professional or artist students, have the privilege of rehearsal of concertos with the Bush Conservatory Symphony Or-

**The  
Apex of the Music  
and Art Center**



Ready for  
occupancy  
early 1925

New Steinway Building, Nos. 109-11-13 West 57th Street. Now in course of construction. Studios to rent for musicians and teachers.

Renting Agents, DOUGLAS L. ELLIMAN & CO.  
15 East 49th Street, New York City

# PAPALARDO

## SCHOOL OF SINGING



Photo by Harro & Ludwig

### Tone Production Operatic Coaching AND Style in Singing

PROFESSIONAL RATES for  
SINGERS and TEACHERS

All Students Under Maestro Papalardo's  
Personal Direction.

STUDIOS

315 WEST 98th STREET, NEW YORK

Telephones: - Riverside 1669 - Marble 1573

### Walter Golde Makes Flying Trip

Walter Golde, the coach, accompanist and song composer, sailed yesterday (Wednesday) on the steamship France for Cherbourg. From there he will hurry to Switzerland to spend ten days with Mrs. Golde and their little daughter, who are recuperating in the Bernese Islands. Mr. Golde will return on the Berengaria, due in New York September 17, when he will reopen his studio.

### Nikola Zan's Success in Portland

Niko'a Zan still continues to enjoy success in Portland, Ore., where he has been holding a summer master class, which grows larger each day. Mr. Zan gave a second recital in Portland on August 23 by request of the many people who were unable to be present at the first one.

August 10, Mr. Zan gave a sacred concert in the Church of Visitation in Forest Grove, Oregon.

Mr. Zan writes that he manages to find a little time to play golf and to hike.

### Variety Adds Music Department

Variety, the well known vaudeville and theatrical newspaper, is adding a new weekly department on September 1, Opera and Concert. It will be in charge of John H. Rafferty, well known as a writer in both theatrical and musical circles, and for some time music critic of the Daily Telegraph.

### Ysaye Completes Set of Violin Sonatas

Brussels, August 10.—Eugène Ysaye has completed a set of six sonatas for violin alone which are calculated to create a stir in the violin world. The sonatas are dedicated to Thibaud, Szigeti, Enesco, and other celebrated violinists.

R. P.

### Tokatyan's Father Dies

Word has been received by the MUSICAL COURIER of the sudden death of Armand Tokatyan's father in Alexandria, Egypt, on July 26, at the age of sixty-nine years.





RENEE THORNTON

### Clarence Adler Gives Barn Dance

On Wednesday evening, July 31, Clarence Adler gave an old-fashioned barn dance at his country estate at Lake Placid. The invitations, printed in very fetching manner on squares of birch bark, urged the guests to "don either apron or overall," and so, soon after dark, the barn became a colorful mass of girls in gay aprons and entrancing bonnets, and men equally engaging in more sombre-colored overalls and straw hats.

A fiddler, famous in the Adirondacks for his knowledge of country-folk tunes, played the accompaniment for the square dances which were one of the features of the evening. Although the summer colony guests had a little difficulty at first in learning the intricate changes of the square dances, they soon became experts under the guidance of several of the farmers, and also a professional "caller" who announced in stentorian tones the different steps and formations. After full honor had been given to the country dances, the more sophisticated round dances prevailed. In order that his guests might enjoy the type of terpsichorean diversion to the utmost, Mr. Adler engaged a jazz orchestra whose melodic antics made even the walls of the barn shake with delight. Match dances, in keeping with the tone of the party, helped the guests to become acquainted quickly. And as if dancing were not sufficient unto itself, Mr. Adler foresaw the possibility of lagging feet, by providing refreshments of unique kind. Ensnored behind a long wooden table, the colored chef, dressed in white, with cap to match, distributed "hot dogs" in long finger-rolls. At an adjacent table another assistant served delicious punch and cookies of all shapes and varieties. Then, to further enhance the enjoyment of the evening a flashlight picture was taken of all the guests in their festive attire. The taking of the picture, however, did not end the party by any means, for what with the drolleries of the chef, who entertained the guests by his skill in playing the banjo, ukulele and traps, and the haunting strains of the orchestra, it was long past midnight before the last guests departed.

### Conn School Reopens October 6

The Conn National School of Music, Inc., Chicago, with branch schools in New York, Brooklyn, Detroit, New Orleans, Cleveland, Seattle, Portland, Atlanta, Mobile, Boston and San Francisco, announces the opening of its 1924-25 school year on October 6, under the personal direction of Frederick Neil Innes, whose activities as the director of the celebrated Innes Symphonic Band of New York will be remembered by the musicians of the country. The faculty of the school is a notable one, including as it does Vanda La Capria and Estelle Hughes (voice); Robert W. Stevens, the organist of the University of Chicago; Simon Breyn, piano; Herman Felder, first violin of the Chicago String Quartet, who is at the head of the orchestra instruments, and Innes himself and Bohumir Kryl, who head the band instrument teaching.

The school offers a three year course in harmony, public school music, band and orchestra directing, together with private instruction on all the band and orchestra instruments. The school is a non-profit institution and offers to its students not alone the most modest charges for its teaching, but also some one hundred free and partially free scholarships to gifted students lacking the means to pursue their musical education. The catalog of the school, which may be had upon request, gives all the details concerning these scholarships and other information.

### Schnitzer "Worthy of Carreno Mantle"

After Germaine Schnitzer's appearance at the Women's Club in Orange, N. J., in June, the Newark Evening News reviewed her concert as follows: "As a pianist, Mme. Schnitzer is, of course, internationally known, and a recital by her is worth going a long distance to hear. Mme. Schnitzer is one of the great women pianists before the public today. She is worthy of wearing the mantle of the lamented Teresa

Carreno. Besides her extraordinary dynamic power she can produce a singing quality of tone that enchants the hearer. Furthermore, her phrasing in the most difficult passage work is as clean-cut as a finely chiseled cameo. There is exhilarating spirit in her performances and the delicacy with which she plays is irresistible in its charm."

### Renée Thornton Is Enthusiastically Received

Renée Thornton appeared on Sunday evening, August 17, at Lemon Hill, Philadelphia, as soloist with the Fairmount Park Symphony Orchestra, made up of members of the Philadelphia Symphony Orchestra, and conducted by Richard Hageman. Miss Thornton made a most decided success. She was called out four or five times on her first appearance and as many on her second, finally being compelled to repeat the second encore because she had no other numbers with her. The Evening Public Ledger said of this appearance:

"Renée Thornton (Mrs. Richard Hageman) was the feature of last night's concert of the Fairmount Park Symphony Orchestra at Lemon Hill. She scored as big a success as any soloist who has appeared there this season, being compelled to sing twice the encore of her second appearance on the program.

"Mrs. Hageman appeared first in three numbers, two from Manon Lescaut and one from Gianni Schicchi. As an encore number she sang At the Well, a beautiful song by Mr. Hageman. On her second appearance she sang Depuis le Jour, from Louise, and as encore gave My Old Kentucky Home, which was so vociferously received that it had to be repeated. The soloist has a soprano voice of great sweetness and remarkable carrying power, and which she handles with the utmost skill despite the difficulties of out-of-doors singing. Her attractive stage presence and gracious manner added to the success of her appearance."

### Another May Stone Pupil Engaged

Anne Judson, contralto, has just completed a successful engagement at the Branford Theater, Newark, N. J. Miss Judson was engaged for the Rialto Theater and was also immediately engaged for the larger theater.

### Grace Leslie in New York and Boston Recitals

Grace Leslie, contralto, has accepted a contract as soloist of the West Side Unitarian Church, New York City, for



GRACE LESLIE

and her dog sharing some candy. The snapshot was taken in Salisbury, Mass., where the singer has been summering.

the fifth year. The last Sunday of August she will sing by special arrangement at the old Rocky Hill Meeting House built at Amesburg, Mass., in 1785. Her New York recital will be given on November 11, and on November 30 she will appear in Framingham, Mass. December 9 Miss Leslie will give a recital in Jordan Hall, Boston.

### JOY for the KIDDIES A REAL HOME

NOT a camp but a beautiful country home in which a limited number of younger children are given the advantage of a governess, the best of care and careful home training. Love of children with knowledge of how to care for them. Register now for summer.

Secretary, Box 319  
"STONEHENGE," BREWSTER, N.Y.



### The Mason & Hamlin Pianoforte

costs more than any other; and yet those competent to judge declare that its worth far exceeds its price, for into it is built that which is beyond the measurement of money.

Like the old Cremona violins its enduring beauty of tone gives the Mason & Hamlin Pianoforte a unique place among instruments of its kind.

Harold Bauer, master pianist, writes: "It is the most superbly beautiful instrument that I know"; Pablo Casals, known as the greatest living artist who draws the bow, calls it "unequaled in its artistic appeal"; Dame Nellie Melba, Queen of Song, says that "it today represents the highest achievement in piano building"; and similar opinions are expressed by hundreds of other musicians.

We invite you to play and hear this remarkable piano.

MASON & HAMLIN CO.  
BOSTON-NEW YORK



The  
**MINNA  
KAUFMANN**  
Studios

*All branches  
of singing*

Singers prepared  
for concert, opera  
and theatre :: ::

#### FREE SCHOLARSHIP

A free scholarship will be awarded after competitive examination. Information regarding this scholarship will be sent upon request.

*Mme. Kaufmann*

is an authorized  
exponent of the

**LEHMANN  
METHOD**

*Courses for Teachers*

Kaufmann pupils are successfully  
filling professional engagements in  
many fields : : :

*Correspondence invited*

**J. CARTALL, Secretary**  
601 Carnegie Hall  
NEW YORK, N. Y.

## REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending August 21. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(The Heidelberg Press, Philadelphia)

THE TOREADOR, arranged from Troté by George B. Nevin. Baritone solo and chorus for men's voices.

THE BEGGARS, humorous song for men's voices, by George B. Nevin.

O, JESUS, THOU ART STANDING, by M. Watson, arranged for chorus by George B. Nevin.

THE BIRTH OF THE MESSIAH, two part cantata for Christmas, by Mrs. R. R. Forman. Text by Gertrude Knox Willis.

ALL I NEED IS YOU, JUST YOU, song with violin and cello obligato, by Clay Smith. Words by Elizabeth Gordon.

(Chappell & Co., Ltd., London; Chappell-Harms, Inc., American agents)

TORTORELLA SCONSOLATO, song by Maude Valerie White. Translated from the Russian of Ivan Ivanovitch Dmitrieff into Italian and English by Olga Luntz and M. V. W.

TO LESBIA, song by Maude Valerie White. Words by Sir Rennell Rodd (after Catullus).

L'ORTICELLO, song by Maude Valerie White. Translated from the Russian into Italian and English by Olga Luntz and M. V. W.

LE FOYER AND LA FLUTE INVISIBLE, songs by Maude Valerie White. Texts by Paul Verlaine and Victor Hugo respectively.

SOTTO LE STELLE, song by Maude Valerie White.

MAY DREAM, song by H. Lyall Phillips. Words by Arthur L. Salmon.

MOTLEY, song by H. Lyall Phillips. Words by Dena Tempest.

FROM A CASTLE TOWER, song by Robert Hood Bowers. Words by John Hastings Turner.

DESIREE, song by Kitty Parker. Words by Wenda Arthur.

THE BARQUE OF DREAMS, song by Robert Coningsby Clarke. Words by Charles Roff.

(J. B. Cramer & Co., Ltd., London; Chappell-Harms, Inc., New York agents)

BANKS OF ALLAN WATER, song by Lady C. S., arranged by Martin Shaw. Words by M. G. Lewis ("Monk" Lewis).

SONGS FOR CHILDREN, Robin Redbreast, The Seasons, Fireside Fancies Dancing and Spring Song (published separately), by Granville Bantock. Words by Alfred Hayes.

(F. W. Scholz & Co., Boston)

SING ME A SONG, by Louise Ewing. Words by Allan Reid.

(Century Music Publishing Co., New York)

IMPRESSIONS OF MUSICAL INSTRUMENTS, for piano, by Calvin Grooms. A group of compositions suggesting the characteristics of the violin, cello, double bass, harp, mandolin and guitar, flute, oboe, clarinet, bassoon, saxophone, trumpet, trombone. Each published separately.

(J. & W. Chester, Ltd., London)

SIX SHAKESPEARE SONGS (second series), for voice and piano, by Mario Castelnuovo-Tedesco. Books I and II published separately.

### Miscellaneous Music

(J. & W. Chester, Ltd., London)

**Villanelle (For Voice and Piano)**

By Reginald Steggall

**Night Piece (The Dancer) (For Voice and Piano)**

By Herbert Bedford

The words of the Steggall piece are by Percy Allen, translated from the French of Joachim du Bellay, 1524-1560. Under the title is written-The Winners of Corn Invoke the Winds, and a footnote says "This, one of the best known poems of the Pleiade school, is in imitation of elegiacs by the Venetian poet, Naugerius." The music is modern, difficult, somewhat discursive and wandering, very colorful, suggestive of the influence both of Wolf and Debussy, and the piano has a major part in the performance. A portion of the music is written in five sharps in the piano and three flats in the voice. It is a neat and well-made song without especial depth.

The Bedford song is of sturdier mould, more directly expressive of the tragic meaning of the words, also more influenced by the modern French. The voice has rather a recitative than a melody, but the effect is excellent, and this song should appeal if sung by an artist with a clear pronunciation of English. Concert artists in search of new material are advised to have a look at it.

(Musical Advance Publishing Co., New York)

**The Lake (Song)**

By Paul Gundlach

Paul Gundlach has made an effective musical setting of the lovely words by John B. Tabb in his new song, The Lake. It is short, melodious and grateful for the voice. Singers, looking for short songs to use in a group or as an encore, should find this an appealing one.

**Lullaby (Song)**

By Paul Gundlach

The Lullaby (words by James Whitcomb Riley) is a simple, straightforward melody, with unaffected accompani-

ment, but charming in its simplicity. Mr. Gundlach writes with sincerity and his songs so far have found favor with singers.

(G. Schirmer, Inc., New York)

**Whole-Tone Scale Finger Technics for the Piano**

By Orville A. Lindquist

A very valuable and much needed work for students.

**Organ Transcriptions: Andante from the Last Symphony; Arab Dance from the Nutcracker Suite by Tchaikowsky**

These works need no recommendation. The fact that they are by the supremely great Russian is sufficient. It need only be added that the organ transcriptions are excellent.

(J. Fischer & Bro., New York)

**Sweet Bird; Love and You; I Shall Not Care; A Daily Prayer**

By Helen Dallam

This is a most excellent set of songs, decidedly interesting in harmonic treatment, which is thoroughly Anglo-Saxon, and mostly effective as to tune values. It may be said at the outset that it is regrettable that our composer does not always cling fast to her direct melodic invention, which is of a high order. There are moments when she appears to become more concentrated upon musical expressiveness. However, this said, there remains much to say on the other side. The songs are evidences of real inspiration, a fine feeling for beauty, and considerable skill in the treatment. The best of them is the second, Love and You, which is a real beauty, thoroughly well rounded out without objectionable formality, and presenting a wealth of harmonic appeal, quaintness and charm.

(Composers' Music Corporation, New York)

**To-Morrow (Song)**

By Rosalie Housman

This song, to a poem by the composer, and dedicated to Florence Macheth, presented a surprise to the reviewer which still maintains after repeated reading and most careful examination. The reviewer asks himself what it is all about? Why the Scotch lilt to these words, which are not Scottish? And why the curious "originality" of contrapuntal writing, which one would call incorrect did one not know that Miss Housman has a thorough knowledge of what is correct, and if she does these things it is with a purpose. It has been the pleasure of this reviewer to say words of sincere praise of Miss Housman's music in the past, but—honestly—it is difficult to find anything agreeable to say of this song. It is "out of character," does not present a normal, healthy advance or evolution of this composer's style as presented in other of her music. However, as the French say, "once is not always," and we must merely assume that this is an experiment, a passing phase. Let us hope so!

M. J.

### De Horvath Begins Busy Season

Cecile de Horvath began her season on August 21, when she played a return engagement at Ludington, Mich. This is a result of her success there last season. On August 25 she gave a recital at De Kalb, Ill., at the Normal School. Mme. de Horvath will make a coast to coast tour this season. Recent additions to dates already announced are return engagements in Blue Mountain College, Blue Mountain, Miss.; Henderson-Brown College, Arkadelphia, Ark.; Poplarville, Miss.; also recitals in St. Louis, Mo.; Manhattan, Kans.; Hays, Kans.; Sherman, Tex.; Terre Haute, Ind.; Laurel, Miss.; the University of Oregon in Eugene, Ore.; Bowling Green, Ky., and a joint recital with Sophie Braslau in the Robert Slack Series in Denver, Col.

### Artists Programming Mana-Zucca Works

The following is a new list of artists who have added Mana-Zucca's compositions to their repertory and will program them through the coming season: Vladimir Graffman, violinist, of New York; Emma Starman, soprano, of Cicero, Ill.; Florence Pauly, pianist, of Detroit; Leon Carson and Leroy Duffield, tenors, of New York; Margaret M. Morris, soprano, of Los Angeles; Irving Miller of Greeley, Colo., and Corinne Welsh, contralto, of New York.

## MADAME LYDIA CHERKASSKY

Graduate of Petrograd Conservatory  
Professor in Odessa Conservatory for  
many years

**TEACHER OF PIANO**

120 W. 79th St., New York

Phone:  
Endicott 5123

Teacher of

**SHURA CHERKASSKY**

The Eminent Boy Pianist  
Now appearing in concert

Telephone, Circle 10117

**MISS J. R. CATHCART**

INSTRUCTION IN PIANO, ELEMENTARY  
HARMONY AND FRENCH DICTION

200 West 57th Street  
New York



**Success of Barton Bachmann, American Pianist**

Barton Bachmann, president of the Winfield College of Music of Winfield, Kans., is a pianist who has scored big success not only in this country, but also throughout central Europe. He also heads the piano department at the Winfield College of Music. A native American, Mr. Bachmann evinced unusual talent at an early age, and as a boy he attracted wide attention in the East while he worked in New York with the well-known Polish composer-pianist, Sigismund Stojowski. Later on young Bachmann moved to Chicago, where his musical ability aroused great interest and where he continued his work at the Chicago Musical College, studying piano under Alexander Raab, theory under Louis Victor Saar and Felix Borowski. He won highest honors in the post-graduate class and appeared at the commencement concert, when he played the Tchaikowsky concerto with the Chicago Symphony Orchestra. He received the degrees of Bachelor of Music and Master of Music at the Chicago Musical College, and then became a member of its faculty, and taught piano and theory at that institution for a period of five years. Following his connection there, he went abroad and in the spring of 1923 made a concert tour through central Europe, appearing in recital in Vienna, Dresden, Frankfurt, Stuttgart, Munich, Nuremberg and Augsburg, arousing the enthusiasm of his audiences and winning commendation of the press. A few months after his return to his native country, he accepted the position as head of the Winfield College and already has



Daquerre photo

BARTON BACHMANN

won considerable success there both in teaching and concertizing. He went to Kansas for the first time in March of this year, as he found that part of the country to be a very fertile field musically.

The Winfield College, chartered by the state of Kansas in 1899, is a splendidly equipped and thriving institution—in fact, one of the leading music schools in the Southwest. In addition to his teaching activities, Mr. Bachmann has appeared in recital in several of the towns of Southern Kansas and Oklahoma and is already booked for some return engagements next year. His teaching has not overshadowed his standing as a splendid public performer, and though very busy and successful in the studio, he is in great demand by concert managers throughout the country. The coming season will be a very busy one for this young and successful musician.

**Etelka Evans Joins Cincinnati Conservatory**

Etelka Evans, violinist of Stockbridge, Mass., has joined the faculty of the Cincinnati Conservatory of Music and will enter upon her duties with the opening of the school year, September 2. Miss Evans has had a thorough musical education, gathered both at home and abroad. After preliminary studies in America with Charles F. Smith, she went to Berlin, where she spent three years under the tutelage of Emanuel Wirth, Carl Halir and Gustav Exner, all professors at the Royal High School of Music, the last named being a "special violinist to the Emperor." After several years of teaching and concertizing in this country, Miss Evans supplemented her foreign training with a course in Public School Music at New York University under Thomas Sapper.

Her career as teacher was then continued with a year's

study at the Southern Seminary in Buena Vista, whence she was called to take charge of the violin department and orchestra in Southwestern University at Georgetown, Tex. Later she was called upon to teach history of music as well, and in 1920 was made Dean of Music. During this period she found time to continue her study of the violin under Franz Kneisel, and secured leave to enter into war work during 1918 and 1919.

The Cincinnati Conservatory feels itself fortunate in adding to its already splendid violin faculty so well prepared

ETELKA EVANS,  
violinist.

and successful a teacher and a woman of such splendid character and attainments.

**Nielsen Scholarship Awarded**

The vocal master class held by Dr. Daniel Sullivan at the College of New Rochelle, the first ever held at that institution, which ended a short time ago, was even more of a success than anticipated. A large number of pupils took advantage of the opportunity for special summer work under the well known master, and the results obtained more than satisfied both teacher and pupils.

Of course, interest centered in the Alice Nielsen Scholarship, an extensive advance announcement of which was made in the MUSICAL COURIER at the time it was offered last spring. The scholarship, which carried with it a year's free instruction with Dr. Sullivan, was competed for by a large class of students. The winning pupil was Nancy O'Donnell, of Boston, a nineteen-year-old girl with an unusually beautiful soprano voice. Miss Nielsen herself heard all the students in the final scholarship competition and selected Miss O'Donnell as the best.

Dr. Sullivan, tired after his strenuous summer season, has just sailed for Germany with Mrs. Sullivan, who is his assistant and accompanist in his studio work. While there they will stay with Georges Baklanoff, the Chicago Civic Opera baritone, who has a country home there, and Mr. Baklanoff, who studies regularly part of each year with Dr. Sullivan, will do some work with him preparatory to the coming season.

Dr. Sullivan will return to New York in time to reopen

ALICE NIELSEN AND NANCY O'DONNELL,  
SCHOLARSHIP WINNER.

The Alice Nielsen Scholarship, offered to the best pupil of Dr. Daniel Sullivan's summer master class at the College of New Rochelle, was won by Nancy O'Donnell, a nineteen-year-old soprano from Boston. The photograph shows Miss Nielsen and her new protégée. (Mishkin photo)

his studio here on October 10. The season promises to be an unusually busy one, a representative from practically every State in the Union already being represented in the enrollment.

**GALLI-CURCI****SCHIPA****LHEVINNE**

Management

*Evans and Salter*

527 FIFTH AVE., NEW YORK

**DUNNING SYSTEM** of Improved Music Study  
for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:—

- MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th Street, New York City; Normal Class, New York City, August 1, 1924
- MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash.
- ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.
- ELIZETTE REED BARLOW, 48 George St., Newbern, N. C.
- MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio. Normal class.
- MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.
- DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
- LUVENIA BLAIBLOCK DICKERSON, 327 Herndon Ave., Shreveport, La.
- ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, Miami Valley Conservatory of Music, Dayton, Ohio, October.
- BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.
- IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.
- GLADYS MARSALIS GLENN, Box 1188, Amarillo, Tex.
- MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.
- MRS. TRAVIS S. GRIMLAND, Memphis, Tenn. For information address 5839 Palo Pinto St., Dallas, Texas.
- MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.
- MAUDELLER LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo.
- CARRIE MUNGER LONG, Normal classes held in Chicago in July. For further information address 606 Fine Arts Bldg., Chicago, Ill.
- HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago; Cleveland, Ohio, July; Chicago, August.
- MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.
- MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas. Classes: Dallas—July; Denver, Colo.—August.
- VIRGINIA RYAN, 940 Park Avenue, New York City.
- ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal.
- MRS. S. L. VAN NORT, 2915 Helena St., Houston, Texas.
- MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

**RAISA**Dramatic Soprano  
Chicago Opera Company

Management:

**R. E. JOHNSTON**

1451 Broadway

New York

Associate: L. G. BREID and PAUL LONGONE

BALDWIN PIANO

VOCALION RECORDS

**RIMINI**Baritone  
Chicago Opera Company**MISCHA LEVITZKI****The Phenomenal Pianist**  
Season 1924-1925  
in AmericaExclusive Management: **DANIEL MAYER**  
Acolian Hall, New York  
Steinway Piano Ampico Records

# MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. ELBERT, President  
WILLIAM GEFFERT, Vice-President  
ALVIN L. SCHMOEDER, Sec. and Treas.

437 Fifth Avenue, S. E. Corner 39th Street, New York

Telephone to all Departments: 4650, 4651, 4653 Caledonia  
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

ALVIN L. SCHMOEDER, General Manager

LEONARD MIEHLING, Editor-in-Chief

H. O. OSGOOD, Associate Editors

WILLIAM GEFFERT, Associate Editors

FRANK PATTERSON, Associate Editors

CLARENCE LUCAS, General Representatives

RENE DEVIRES, General Representatives

J. ALBERT RIKER, General Representatives

## OFFICES

CHICAGO HEADQUARTERS—JANUARY COX, 850 to 850 Orchestra Building, Chicago. Telephone, Harrison 6110.

BOSTON AND NEW ENGLAND—51 Symphony Chambers, 346 Huntington Ave., Boston. Telephone Bank Bay 5554.

LONDON, ENG.—CUBAS SCHARWENKA (in charge), 175, Piccadilly, W. 1. Telephone Garrard 5267. Cable address, Musicurier, London.

BERLIN, GERMANY—CUBAS SCHARWENKA, Schellingstrasse 9, Berlin W. 9. Telephone Nollendorf 4589. Cable address Musicurier, Berlin.

PARIS, FRANCE—CLARENCE LUCAS, 12 rue des Hauts Cloiseaux, Sèvres.

MILAN, ITALY—ANTONIO BASSI, 51 Via Durini.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents.

American News Company, New York, General Distributing Agents. Western News Company, Chicago. Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1893, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company

Devoted to the interests of the Piano Trade.

NEW YORK August 28, 1924 No. 2316

Decorations received from royalty should have no value to musicians if they stop to consider that merchants get them, too.

Here is a first rate suggestion for American concert and vaudeville managers: Dom Manuel, the deposed King of Portugal, now living in England, is an excellent pianist.

Asks the Denver Republican: "Is there anything that looks more sinicurious than being Secretary of the Swiss Navy?" Yes, being bass drummer in a performance of Debussy's *L'Après Midi d'un Faun*.

A writer of popular songs was robbed last week at his home. To the police he said: "The thief left a pile of valuable song manuscripts untouched, but stole a pair of silver sleeve buttons and some of my wife's clothes." The inference is obvious.

Technic does not apply only to finger and wrist facility and accuracy. There is such a thing, too, as technic in the matter of tone, for minute gradations of dynamics and the various "color" modulations may be brought forth only through trained and infinitely resourceful control of the finger motions and muscles.

Here's a postal card from Bayreuth that wandered into the MUSICAL COURIER office: "Where are the Americans?" is the battle-cry in Bayreuth. Much tearing of meagre locks at Wahnfried. Autograph album in shopwindow (of 1897 festival) is opened at page containing greatest visiting celebrity of that year: Harry Thaw."

Just as a matter of accuracy, we must inform the (London) Monthly Musical Record that the late John C. Freund was neither the publisher nor the proprietor of the MUSICAL COURIER, as stated in its obituary column in a recent issue. At the same time we appreciate the implied compliment of the Musical Record, which is evidently not aware that there is any other musical paper in America except the MUSICAL COURIER.

If Jascha Heifetz had asked us we could have told him that St. Nicholas avenue is a bad street on which to speed a motor car. The motor cops are all Irish and uncomfortably on the job. At least we had one thing on the celebrated violinist. Magistrate House fined us only \$25, whereas Magistrate Smith nicked Jascha for \$30. It is lucky for him, too, that no traffic policeman has ever happened into the hall to hear him play the finale of the Mendelssohn concerto. He was only doing thirty-two miles an hour on St. Nicholas avenue, but in that finale his mini-

mum speed is fifty an hour and it sometimes runs up quite a bit higher than that.

History is not the only thing that repeats itself. For instance, there is the cornetist who does triple-tongue variations.

Dr. Rappoport thinks that men and women of genius should not marry. Don't say, after this, that you were never mentioned in print.

A writer in a daily newspaper article urges all men to make better use of their brains. We think the advice timely and particularly wise for musicians to think about at this period when they are coming back from their vacations.

Xaver Scharwenka, the veteran Polish composer and pianist, left for his Berlin home recently after a most successful summer master class at the Chicago Musical College. "How did you like jazz?" the ship news reporters asked him. "Jazz? What is that?" asked the ingenuous old gentleman.

New York's Public Library, one of the most imposing architectural sights of the metropolis, is one minute's walk from the MUSICAL COURIER offices. That is convenient, but hardly matters much to the staff of this paper, for their stores of musical and other learning form an imposing library quite in themselves.

Recently we heard two performances of Strauss' *Ein Heldenleben* within four days. If we hear another performance of it within four years it will be because somebody drags us by the hand to it and then glues us to a seat. Strauss gets less miles per gallon in this fifty-minute work than in any other of his symphonic poems. The material in it is not more than sufficient for a work half the length—and at that, such a condensed version would not approach *Eulenspiegel*, *Don Juan* or *Death and Transfiguration*.

It is a happy disposition of Providence—or perhaps not—that musical activities are arranged so that anyone who wants to (if there be such) can be busy listening all the year round to sonorous sounds. In America, activities are confined to the winter. Except for the regular summer events, like the symphonic concerts in New York, Philadelphia, and Los Angeles, and the opera at Ravinia and St. Louis, there is exceedingly little activity on a large scale in this country. In Europe, on the other hand, anyone who enjoys travel and music can spend a whole summer journeying from one large festival to another.

Mrs. Samuel Untermyer, who died a few days ago, was a life-long lover of music and a liberal patron of it. A number of young artists owe their musical education to the help which she gave them, quietly and secretly. We well remember when she came into the MUSICAL COURIER office a few years ago and made a charming protest against an injustice which she considered we had done Richard Strauss in implying that he grew more avaricious as he grew older, explaining to us that a considerable portion of his fortune had been sequestered in England during the war and that he had not been able to recover it since.

Even the war and its after effects could not kill grand opera in Central Europe, for it still flourishes there in all the large cities and most of the small ones. Add to these the almost illimitable list of active opera houses in Italy, and those in France, Belgium, Russia, Scandinavia, Holland and Denmark, and we have a showing that puts the two great Anglo-Saxon nations absolutely to shame. But, on the other hand, every village in England has a crack cricket club, and every hamlet in the United States boasts of its baseball or football team. Thus each country shines in what it can do best, and its intellectual capacity is reflected in its favorite amusements.

It appears, from accounts received, that Bayreuth is more or less hampered by its inheritance of the Wagner family. Siegfried, so they say, has final say in the casting, and has apparently been playing both politics and favorites to the detriment of certain performances. Then of the conductors themselves, Muck, the one first-rank man in the list, is used only for Parsifal. About Adolph Busch we do not know personally, never having seen him direct, but reports, even from Germany, do not indicate that he is a star of the first magnitude. As for Siegfried himself, and his brother-in-law, Michel Balling, neither is better than third class. It appears that

## HOLLYWOOD BOWL

The following story of Hollywood Bowl, by Marion Bowen, which appeared in the program of the Bowl Concerts, July 8, one of the series of summer symphony concerts under the direction of Alfred Hertz, will be found of interest to Musical Courier readers:

Two hundred years ago padres, wayfarers along El Camino Real, rested in this Bowl. Here outlaws hid, thieves were hung, Indians crept. Here, for centuries, silence brooded: solitude waited, for a symphony under the stars!

Community property through the generosity of two women, Mrs. Chauncey Clark and Mrs. Christine Wetherill Stevenson, who sold their acreage at a sacrifice to further art, the Bowl rang with its first community music on July 4, 1919. Arthur Farwell, father of community singing, spoke of the future of this exquisite hollow, while hundreds sitting on the sylvan hillside listened to the voice of one who read "I Will Lift Up Mine Eyes Unto the Hills."

When the Easter sun rose and faintly flushed the Cross far up on the Bowl's slope in 1921, thousands of men, women and children, Easter sunrise pilgrims from all Southern California, lifted their voices joyously in praise of Him who made the Bowl, and thus established a tradition now dear to Hollywood. The Cross has shed its pale glory for four Easter morns upon the multitudes who gather reverently in this green "palm of love." Easter, 1921, was the first time the Philharmonic Orchestra, Walter Henry Rothwell conducting, played in the Bowl, and was the gift of W. A. Clark, Jr.

Twilight, ushering in Christmas, 1921, fell on a vast concourse who came to bow before the lighted Tree, and to plant on "Christmas Hill" two smaller Trees which will grow, and will, in time, bear lighted candles at some future celebration of the Birthday of a King. Twice have the people caroled beneath a lighted Tree here and bowed while Men of the Gospel told the meaning of the Day.

Grand opera, oratorio, pageantry and works of the great Bard all find added beauty and mysticism in this theater, their scenes and melodies mingling sublimely with the music of the spheres. Schumann-Heink was the first great artist to fill these canyons with her full-throated notes, on Armistice Day, 1921.

Then, to the eternal glory of the Bowl, came "the greatest movement for democracy in art ever launched in the world."

Conceived by the beloved "woman with a vision," Mrs. Joseph J. Carter, backed by Fred W. Blanchard, and supported solely by the coins of the people, forty symphony concerts were played here, directed by Alfred Hertz. Shattering all precedent, the season finished with a balance instead of a deficit. The second season, under Emil Oberhoffer, made quite as great a record, and the Bowl was freed from a heavy debt.

The Spirit of the Bowl touched all. They came as to some vast cathedral. They sat on rude wooden benches, a quarter of a million of them, night after night, and were melted and uplifted by the beauty of the place and its divine music.

Three symbols live here. The Easter "living cross" of chanting children; the redemption: the young Tree on Christmas Hill and Memorial Trail, rimming the Bowl; rebirth; and now the Flag of Freedom, waving gloriously above, while Indians, the first Americans, and children, the future citizens, and the populace, in which forty nationalities mingle, sing folk songs together! Truly, this, our Bowl, is dedicated to the very ideals which mold our lives!

Two hundred years ago,—padres, resting here. Tonight,—a symphony under the stars. In five, ten, twenty years,—what? Will we, who are here tonight, be merely another tradition, like the padre, the Indian? Or shall we perpetuate this Bowl for the joy and the good of all future generations, so that forever and ever music, drama, poetry and beauty may flourish here, of, by and for the people?

Those who dream see a soft carpeting of grass and shrubs, bright flower beds and curving pathways,—a sylvan theater always. And at the entrance, low Spanish walls flinging wide the hospitality of the place to all who pass. Over the archway, this—"Here dwells Art," and echoing from the tower the "Chimes of Hollywood."

there have not been many Americans there this year, which is not surprising. After all, Richard Wagner himself would have been the first to discountenance nepotism if it stood in the way of development, and the political twist which nationalistic demonstrations have given to the festival has not strengthened it or made it more attractive in the eyes of the outside world.

The Corriere de Milano, probably the most authoritative among the Italian operatic papers, announces in its issue of July 25, that Richard Bonelli, the young American baritone now in Italy, has been engaged for the season at La Scala next winter. La Scala is the foremost opera house in Italy—some say of the world—with Toscanini as its artistic director, and an engagement there is the highest honor that can be accorded an operatic singer in Europe.

Our idea would be for the Catholic Church to copyright the words "Vatican" and "Sistine" in all countries of the world and fight strongly for their protection. There have been so many Vatican choirs and quartets and Sistine choirs and quartets traveling over the world in the last few years that confusion has been doubly confounded and doubt cast upon the authenticity of all of them. It seems as if the only policy to adopt would be to refuse to print any news about any of them unless genuineness is attested in advance by nothing less than a monsignor.



## VARIATIONS

By the Editor-in-Chief

This is a playlet in two moods, called Before and After, and does not refer to a patent medicine but to the musical season and some persons in it. The scene is a studio and the characters are despicable when they are not merely unfortunate. Discovered: a piano teacher just returned from his summer vacation. A smile of ineffable bliss lights up his face as the first pupil of the season enters the studio to take her initial lesson.

Act I: Before.

Teacher—Ah, Miss Pinfingers, allow me to assist you off with your coat. Cool morning, isn't it? That is one of the advantages of living in New York—this bracing September weather.

Miss P.—(shyly)—Yes, sir.

Teacher—We shall do a great winter's work, you and I, eh, Miss Pinfingers? What say you?

Miss P.—Yes, sir.

Teacher—Please be seated. Now, let us commence with the scales. The one in C minor, please.

Miss P.—(plays the C minor scale in lumbering fashion).

Teacher—(gently)—No, dear Miss Pinfingers—that won't do. You have an excellent piano hand and there is no reason why you shouldn't manage a scale better than you do. Hold your fingers well curved, raise them high, and strike each one with a separate motion of its own. Use more firmness, decision, character. Scales, my dear Miss Pinfingers, are the oatmeal of life. They do not tickle the musical palate, but they must be taken each morning as the stimulating and nourishing foundation on which to build the more subtle courses that follow. Now, once again, please. You must never lose patience. It is the great secret of musical success, etc.

Miss Pinfingers—Yes, sir.

Teacher—(after forty minutes)—And now your half hour is over, Miss Pinfingers. I regret that we have so short a lesson, for I am much interested in the way you grasp your work. At any time that you feel you wish my advice, run in here regardless of your lesson days and you will find me always at your disposal. Allow me to assist you with your coat. Don't forget your umbrella. Good-morning, good-morning, dear Miss Pinfingers. (Bows her out.)

Teacher—Ah, Miss Knobbs, how do you do? How did you spend your summer? (Helps her to remove wrap.) You're looking quite as charming as usual. Lost a little weight, I think, but it makes you doubly attractive. Let us see. What have you brought? (Examines music.) Ah, Chopin's studies, the Moonlight sonata, and Liszt's second rhapsody. Delightful. Now let me see how much you have accomplished this summer.

(They seat themselves; Miss Knobbs begins to play.)

Teacher—Splendid, simply splendid. But, my dear child, you must meet Chopin in a more sympathetic mood. There should be a giving, a yielding, on your part, a surrender of anatomical consciousness without loss of control over the psychic centers of activity. Never forget that Chopin made for beauty first, foremost, and all the time—beauty of line, form, and color. You see, in the Paris of his day, when the romantic Renaissance was sweeping over all of Europe, every artist soul was steeped—did I ever tell you, Miss Knobbs, what the Paris of Chopin's day was like? Well, listen. But no—I won't take up the time of your lesson that way. Come here Sunday morning and I'll talk to you of Chopin and play his works for you chronologically. It will help you to a better understanding of the man and his music, and I wish you to know him and to penetrate every fiber of his thought and feeling.

Miss Knobbs—It's twenty minutes after eleven, sir.

Teacher—Heavens! I've given you fifty minutes, and poor Miss Pudge waiting all this time. Well, never mind. It was a pleasure to be able to initiate you into a better comprehension of what Chopin really means to the piano. Your wrap, Miss Knobbs. Good-bye, good-bye. Ah, good-morning, Miss Pudge. How have you been?

Miss Pudge—Thank you, sir, splendidly. We're all well. Sister spent the summer at Block Island, but the rest of us were in the Adirondacks. I love the mountains, don't you, professor?

Teacher—(enthusiastically)—Yes, indeed. There is something lofty, grand, inspiring about the peaks that raise their heads so near to God. Something noble, free—

Miss Pudge—Free? Not much. Say, what do you think? They charged extra for cream.

Charged extra for cream in the country. Did you ever hear the like of that? And they allowed children in the parlors and on the dancing floor.

Teacher—(sympathetically)—Really, I feel for you. Dancing is an art which, to be practised at its best and highest, requires plenty of room to allow the fullest and most unhampered play of the limbs and body. Of course, every dance is not necessarily quick, nor does it always cover a deal of ground. The slow stepping dances were the Chaconne, the Courante, the Gavotte, the Minuet, and—er—others. Under Lully, the dance reached a point of marked perfection in France, due chiefly to the grace and inspiring beauty of his music. Dance forms are used symphonically, too. Now take Beethoven, who first developed the scherzo into the significant character it has assumed—

Miss Pudge—Mother sends her regards.

Teacher—Ah, your delightful mother. A wonderful woman, a very wonderful woman. Please remember me to her, too. Now, dear Miss Pudge, we will begin, if you are ready. (A forty-eight minute lesson follows.)

Act II: After.

Teacher (looking at his watch and yawning)—late again? Would you mind leaving your things in the other room, Miss Pinfingers? Heigho! These warm days are very enervating. Your scales—please.

Miss P.—Shall I accent every fourth note or play them in groups of six?

Teacher (wearily)—Yes—er—never mind the scales today.

Miss P.—But you told me they were the oatmeal of music—

Teacher (severely)—Please don't joke, Miss Pinfingers. A lesson is a serious thing—very serious. Your hands are so constructed that you never will be able to do scales in the proper tempo.

Miss P.—I am afraid so. I came here yesterday to ask you about—

Teacher—Never bother me on days when you have no lesson. That is what you have a scheduled half hour for, twice a week. . . . And please don't forget your handbag. You are always leaving things here and I have to clear them away. (Dismisses Miss P. after a twenty-one minute lesson.)

Miss P.—Good morning.

Teacher (without answering)—Miss Knobbs, please don't waste time out in the hallway. You ought to be taking off your wraps while you wait. What are you to play this morning? Chopin studies? Great Apollo, aren't we through that book yet? All right, begin. (Miss K. plays.) Stop, stop! What do you think Chopin was, a boarding school girl, a languishing lily? Put some life into your work, some virility, some backbone.

Miss Knobbs—But you told me that in the Paris days of Chopin—

Teacher—Never mind what I told you. Do as I tell you now.

Miss Knobbs—Did Chopin write the studies before or after he met Miss Gladowska?

Teacher (testily)—I really must beg of you, Miss Knobbs—this is not a history class. You must read up those things for yourself and not pester me with foolish questions here.

Miss Knobbs—Perhaps if I came on Sunday—

Teacher—What? Am I to have no day of rest at all? Go to church, Miss Knobbs—it is better for you than Chopin. . . . (Dismisses her after eighteen minutes.)

Miss Pudge—Good morning, professor; how do you—

Teacher—Would you mind closing that door behind you, Miss Pudge? I don't see why I should listen to the soprano screams across the hallway. It's bad enough to have to listen to the piano playing I endure.

Miss Pudge—Mother sends her—

Teacher (stamps impatiently)—I am here to give you a piano lesson, Miss Pudge, and not to listen to the history of your family. Now, then, we'll start.

Miss Pudge (weepingly)—I only thought that because mother sends her—mother sends her—oh, my mother, my mother—she only sent her—

Teacher (calls to secretary)—Miss Smith, will you kindly send Miss Pudge home? She doesn't feel well today. (Rises and goes close to Miss S.) And see that you charge the lesson. I'm not responsible for their hysterics. (Miss S. leads away the sobbing Miss P.)

Teacher (alone, raises his hands aloft)—Good and just Lord, how long is this to last? Will the summer never come? I think I'll change that Ma-

jestic booking and go on the Berengaria. She sails three days earlier than my boat.

\*\*\*

Kreisler is credited with relating this story recently: "When I was very small indeed, I played at a reception at a Russian prince's, and, for an urchin of seven, I flatter myself I rattled off Beethoven's Kreutzer Sonata finely. This sonata, you know, has in it several long and impressive rests. Well, in one of these rests a motherly old lady leaned forward, patted my shoulders, and said: 'Play something you know, dear.'" The tale would be more impressive if it were not quite so old—it was first told by Liszt about Wieniawski in 1850 or so at Weimar.

\*\*\*

Revolution, famine, and too many piano compositions constitute the ever present menace of poor Russia.

\*\*\*

A cheerless picture of what a music critic used to earn in the early days is afforded by James Russell Lowell's offer to Dwight, in behalf of the former's Pioneer: "If you are willing, I should like to have the musical criticism under your charge. At first I shall not be able to pay as much as I wish. But I will give at the least \$10 for every article of three pages or more. The possibility of raising our people's taste in this divine matter must be a part of your reward at first." And how Dwight could wield a pen and make his words into lingual melody! This is his description of Vieuxtemps' playing:

"During the last week my sleep was broken and all my habitual scenes and functions made stale and wearisome and obsolete, as it seemed to me, by hearing, not indeed a Persian nightingale, but a something between a canary bird and a thrush. I mean Vieuxtemps. He is the perfection of art, if nothing more; and he must be more to be that. Of his tones, what you say of Bulbul's (Ole Bull) would not be an exaggerated description. Sometimes there was nothing earthly in them. They were like a spirit disembodied; they did not contradict or limit my soul, as all things material or finite do, as all things must do which have not perfect beauty. My soul was free with them. Like the stars and the tints of the sky at all hours, I enjoyed them with an entire surrender of myself and with a sweet response. Then they were wild, nervous, and electrifying. Indeed, the bold certainty, bold yet calm, the sudden flashing energy with which he always attacked a theme, was a perpetual surprise and a perpetual conquest. The melody was certainly new-born under his hands: there was no possibility of his becoming old or wearisome. The nature of the instrument, too, its appetizing harshness, its racy, sharp violinity, came honestly out, more eloquent and musical than if it were all sweet. His compositions, not very profound or impassioned, were beautiful, were original. This made it seem cold and only artistical to many. But there was a uniform subdued sensibility and a quiet earnestness in his whole air that would not let me believe him without a soul. He moved my soul. Could he have done it unless he had played from at least an equal depth? Could he have caused me to feel if he did not feel himself? He was born for the violin, I know. A youth of twenty-three, he has exhausted its known powers. The most experienced critics cannot discover a want in his performance. Perhaps you think, if the critics cannot, the simple hearts can. Well, he delighted me with the peculiar delight of finding something perfect in the outward. Modest and unconscious, not thrusting himself between his music and you, he seemed to be the artist in a high and holy sense, to be filled with the true idea and sentiment of art, to lose himself in exercising an infallible mastery over his instrument. But not an infallible mastery over this most wonderful, most common instrument, this human heart? He certainly has not conquered the multitude like Ole Bull. Perhaps, though a true artist, he yet lacks genius. If he has it, it is not of the popular recognizable sort. One thing was most wonderful to think of afterwards—that his art, so admirable, so inspiring, seemed at the moment nothing strange or difficult, nothing but the simplest—no more marvellous than daylight, but yet as marvellous, as hard to explain or analyze. I say he is between a canary and a thrush, because he is such a polished singer on the one hand, and yet, so far from being a tame one, he has plenty of 'gism.' He laughs and mocks like the thrush. He is wild and wood-like and mysterious and inimicable like him."

\*\*\*

Dwight was a Boston product, but since his death the good work he did there—with the ex-

ception of his Wagner aberration—is being carried on not less worthily by Hale and Parker.

Whenever modern French compositions are played in Germany, the French always feel that they are teaching the Germans something new, and the Germans always feel that they have nothing to learn from France.

Apropos, a German musical savant who visited our shores last winter on a scientific tour, now tells his countrymen abroad that "after all, Teutonic singers are at the pinnacle as interpreters." Does the doctor mean "pinocchio," perhaps?

Queer, indeed, is the story in the Natal (South Africa) *Intelligencer*, about the python whose "scales" give out musical tones when struck with a stick about various parts of the body. However, we hasten to believe the Natal *Intelligencer* without seeking personal proof as to the tone qualities of the python.

That visiting Maharajah has enjoyed his stay in our metropolis, but nevertheless much regret is felt by the entertaining committee that the musical season has not begun, for a gala performance of *Tristan and Isolde* at the Opera or a Philharmonic concert devoted to Brahms would have proved to our exotic visitor just what this city represents in the way of cultured enlightenment.

An enthusiastic (female) visitor to Firpo's training camp at Saratoga last week exclaimed ecstatically: "He is able to make his wonderful hands do anything." We defy him to play Chopin's *Butterfly Study* with his hands crossed.

The president of a women's musical club declares that because of a certain singer's domestic affairs, as revealed publicly, she will not permit her organization to engage the vocalist for a concert. The official writes: "Don't you think I'm right? My town is not generally prudish. . . . But when a creature makes her difference from the decalogue common talk, and deliberately asks our patronage on this basis, it is an opportunity we cannot neglect, to insist that the favor of our public be accorded to artists solely according to the merits of their art. We can afford to forfeit the contract, even if thereby feeding her insatiable greed of gold." Morals and music—that is, bad morals and good music—have been harnessed together these many years, and the esteemed lady president is tackling a very delicate subject when it essays to decree who is and who is not morally fit to sing in public. We advise the club in question not to pry too deeply into the private affairs of the world's singing and playing artists, or else that particular town may have to go without much music this winter. It is nobody's business what a singer does off the platform, but it is everybody's privilege (except "deadheads") to criticize her when she faces her public. If all the truth were known about some of the auditors the cantatrice sings for, the blush of shame might mantle her cheek and cause her to have the impure listeners ejected. In the name of all that is sensible, let us confine ourselves to judging the art of public performers and not their purely personal doings away from the footlights. It is unfair, provincial and ridiculous—but very American these days.

When Xaver Scharwenka came to this country a few weeks ago to conduct his summer class in Chicago, one of the passengers on the steamer was a noted butter merchant of Philadelphia. Scharwenka was wont to seek the quiet of the smoking room early in the morning, and there he would compose at one of the tables. Often he busied himself for three or four hours at a stretch with pen and manuscript paper. The butter dealer, also an early riser, watched Scharwenka's doings with great interest, and one day tried to coax the musician to take a walk on deck. Scharwenka declined courteously, offering the excuse that he had a great deal more music to write. "But, my dear man," said the man of butter, "what are you doing that for? Economy is all right, but one must not go to extremes. Why don't you buy the pieces instead of copying them off this way? Music is so cheap nowadays!"

Some of the obituaries of Ferruccio Busoni said that he won the first Rubinstein prize (5,000 francs) for piano playing. He gained the award for composition—a *Konzertstueck* for piano and orchestra.

Gatti-Casazza declares again, in a foreign interview, that German opera will continue to be sung in

German, at the Metropolitan. That grating sound is our nationalistic party in music gnashing its teeth.

As the moment approaches for the new tonal season to open, returns from the sea coast and interior towns indicate that Bach, Beethoven, Brahms, Mozart, Haydn, Strauss, Chopin, Schubert, Schumann, Liszt, Verdi, Puccini, Debussy, Stravinsky, Rimsky-Korsakoff, and Wagner have lost none of their significance or popularity since last winter.

When all royalty has been discarded, what will those artists do who used to get medals and multi-colored decorations from Court?

James K. Hackett tells of a young actor who was so modest that he inserted in all the dramatic papers an advertisement which read: "Engagement wanted.—Small part, such as dead body, or outside shouts, preferred."

Simplicissimus reports the first *Tristan* performance at Bayreuth this summer, and says that two old gentlemen watched calmly the hero's direful struggles (vocal and otherwise) during the opening of the third act. *Tristan* gasped and gasped and tore his hair and his bandages. "Will he die, do you suppose?" asked Old Man No. 1. "I give it up," was No. 2's answer. At the same performance, a provincial remarked to his wife, when the *Libestod* began: "We've got sixty-five pfennings' worth left now."

Some wealthy persons are considering the founding of a bureau where struggling artists, composers and authors may present their work and find whether it has merit. What these struggling people really are looking for is a place where they may present their work and have it bought, with payment upon acceptance.

A French physician tells us that in the year 2170 all the Americans will have gone crazy. If all the

French are sane by that time, there need be no worry meanwhile about the world's balance of mentality.

By actual count, 176,291 musical studios are ready to open in New York in September and there will be 176,292 new pupils here to study in them. The struggle for that extra student will be terrific, with no mercy asked or quarter given on any side.

Ceylon desires grand opera. Good bye, then, to Kipling's dictum that the East and the West never shall meet.

Considering that in old Greece a "talent" used to be worth a thousand dollars, some of us are not nearly so talented as our friends would have us believe.

LEONARD LIEBLING.

### RICHARD THE GREAT

"When, in his vein of excellent simplicity, he is at his height, he can stand proudly, with head erect, beside the major poets of music. He is upon such heights in the scene of *Don Quixote's* homeward ride, in the profoundly affecting recognition scene between *Electra* and *Orestes*, in the trio of *Der Rosenkavalier*, in the opening and closing pages of *Ein Heldenleben*, in that stupendous exordium which, in *Zarathustra*, lifts the heart out of the body and stuns the spirit with a sense of completed revelation. These things, and others like them, are sovereign and imperishable—they are among the glories of musical art; they are of the great tradition of eloquence nobly plain." The foregoing is Lawrence Gilman writing about Richard Strauss. We heartily cry "Amen" and can think of several other exalted moments that might be added to the list. Listening to a magnificent performance of *Don Juan* at the Stadium not so long ago, under Fritz Reiner's electric baton, we wondered if it could possibly be that Strauss is the last of the giants of the great line. Certainly none of the busy note-writers of today stand out from the throng as he did in his hey-day and still does, as for that.

### THE MUSICAL COURIER "PUTS IT OVER!"

Our readers will remember an article that appeared some months ago in the *MUSICAL COURIER* urging the use of stamps as a means of producing an income out of which radio talent might be engaged and properly remunerated instead of being asked to donate its services as is at present the case. That article was the first suggestion of the kind, and conversation at the time it was written with men associated with the radio industry convinced us that they had no such thing in mind. In fact, it was just shortly before this that the plan was hatched to collect voluntary donations for the purpose of providing proper radio talent—a plan that could, of course, have no permanent effectiveness.

The *MUSICAL COURIER* plan aroused wide comment, and appears, from the article that follows, to have been adopted. The list that the *MUSICAL COURIER* has been printing each week of artists who were willing to render service under present conditions probably added stimulus to the stamp-tax plan, as this list was making it increasingly difficult for broadcasting stations to get talent.

Here is the plan as adopted:

#### PAY FOR RADIO PERFORMERS

The best known performers of the stage and concert platform are soon to be heard on the radio. Under a plan adopted by broadcasting stations, the present chaotic conditions surrounding radio programs are to be stabilized through the use of paid artists of the highest type. The National Association of Broadcasters, comprising practically all of the important stations in the United States, says that radio broadcasting cannot continue on the present basis. All radio programs are now made up of volunteer talent and some performers paid by advertisers. The best known performers refuse to broadcast without being paid. Broadcasters who have heretofore had no income from which to pay performers now feel that radio listeners are entitled to hear the greatest violinists, the most renowned pianists and the stars of opera and stage, and that their plan will provide them.

E. F. McDonald, Jr., of Chicago, president of the Broadcasters' Association, last spring appointed a committee to solve this problem. This committee carefully gathered over 100 plans from prominent broadcasting stations, and has submitted its final recommendation for adoption at the annual convention of the association next month. Paul B. Klugh, of New York, executive chairman of the Broadcasters' Association, stated: "It was considered advisable to have the most feasible plan adopted before Secretary Hoover calls the National Radio Conference to order in September. Obviously the time has arrived when programs must be improved in quality. Performers who have devoted a lifetime to creating a reputation are entitled to and require pay for

their services, and the association is determined to put into operation a plan whereby this may be brought about. Under this plan radio apparatus and parts will bear radio fund stamps of various denominations. These stamps will be issued to manufacturers for placing upon their products by the Radio Fund Committee. This committee will be composed of five outstanding citizens, of national reputation, not connected with radio. The stamps will be paid for when taken, so that there will be no collection trouble or costs. The funds accumulated will be used by the committee for engaging talent. Twenty-five of the most representative stations, located in all parts of the country, will be supplied with Radio Fund performers. The committee will select the stations without fear or favor, and solely in the interest of the public, so that the entire country may be covered with the best broadcasting available."

General Coleman T. Dupont, in discussing the matter with J. Elliott Jenkins, secretary of the Broadcasters' Association, said: "Radio has passed the infancy stage. It is now one of our greatest factors in public education and entertainment. I am heartily in accord with a plan which will stabilize programs and sustain interest."

It is expected that radio sales will reach the stupendous sum of \$400,000,000 for the current year. Radio Fund stamps are based upon one half of one per cent. of retail price, with a minimum stamp of one quarter of a cent. Thus a fifty cent plug carries a quarter cent stamp; a four dollar tube a two cent stamp, and a hundred dollar receiving set a fifty cent stamp. It is estimated that \$1,500,000 will be collected yearly for paying performers.



## THE SEASON ON BROADWAY

Broadway does not mean the Metropolitan, but any other old thing on the street or off in the entire theater district. That is Broadway, where they make music sometimes, where, sometimes, they make noise, where success begins for the musical comedy composer but where the composer of "serious" comic opera is so much out of place that he is like some strange animal in the zoo, and is not wanted unless his work is "adapted," which means lowered to American standards.

Broadway has little enough of that sort on its lists for the coming season. One, his last, by Victor Herbert; one by the French writer, Henri Christine; one by Reynaldo Hahn; one by Leo Fall; several arrangements of the works of great masters by Romberg who did for Schubert what he is now doing for Mendelssohn and Offenbach. The rest of the season's output is home made, and there are some celebrated names on the list, and some less celebrated, and some quite new. Here are a few of them: *The Other Girl*, by Aaron Hoffman; a musical comedy (name not yet announced), by Dugan and Conrad; *Kittie's Kisses*, by Lou Hirsch; *Pat*, by Jerome Kern; *Mme. Pompadour*, by Leo Fall; *Dédé*, by Henri Christine; *No, No, Nanette*, by Vincent Youmans; *Vanity Fair*, by Jerome Kern; a musical comedy by Stephen Jones; *Rose Marie*, by Rudolf Friml and Herbert Stothart; *Mr. Bobby*, by the same authors; *Topsy and Eva*, by Rosetta and Vivian Duncan; *Music Box Revue*, by Irving Berlin; *Fibble D. D.*, by Richard Carle; *Honey*, by Bob Ricketts and Porter Grainger; *Bells of Yesterday*, by Otto Motzan; *If I Were King*, by Rudolf Friml; *Lady Luck*, by Harry Ruby and Bert Kalmar; *Margorie*, by Herbert Stothart, Phil Calkin and Stephen Jones; *Primrose*, by Casius Freeborn and Irving Caesar; *Come Out of the Kitchen*, by Harold Levey; a musical comedy by Werner Janssen; a musical comedy by Zella Sears and Harold Levey; *Ritz Revue*, by Jerome Kern and others; *Ciboulette*, by Reynaldo Hahn; *The Dream Girl*, by Victor Herbert; *The Passing Show*, by Sigmund Romberg and Jean Schwartz; *Gus and Bus*, by Con Conrad; *The Life of Offenbach*, by Sigmund Romberg; *Alt Heidelberg*, by Sigmund Romberg; *Be Yourself*, a musical comedy adapted from *The Torchbearers* by Harry Archer and Harlan Thompson—and, by the same name (*Be Yourself*) a musical comedy by George S. Kaufman and Marc Connelly; music by Lewis Gensler and Milton Schwarzwald; *Cain and Mabel*, by William B. Friedlander; *Oh! Baby*, by the same; *The Romance of Mendelssohn*, by Sigmund Romberg; *Some Day*, by Albert von Tilzer; *Mariza*, by Emmerich Kalman; *Dixie to Broadway*, a negro show; *Annabelle*, by Clare Kummer; *The Purple Cow*, by Edwin W. Helms; *Top Hole*, by Conrad and Dill; *Bye, Bye, Barbara*, by Carlo and Sanders; *Watch Out*, by Johnson and Mack; *Busybodies*, by Eleanor Ambrose and Wesley Totten; *The Grab Bag*, by Ed Wynn; *Patsy*, by Edwin Ludig; *Spigotless Barrel*, by Hart, Rodgers and Fields; *The Rose-land Girl*, by Con Conrad; *Old-Fashioned Girl*, by Fred Thompson.

Nearly fifty! And at the Metropolitan not a single new American work, at the Chicago Opera only one, perhaps two! Is that the sort of people we Americans really and truly are? Not much to be proud of!

## THE GOLDMAN CONCERTS

The seventh season of the outdoor concerts of that unsurpassed organization, the Goldman Band, closed last Sunday evening with its final concert of the summer in the new bandstand on The Mall, Central Park. The total attendance for the summer has mounted into the hundreds of thousands, and Mr. Goldman and his men have played programs which have included the finest music of the classic masters. The only unpleasant incident of the summer occurred when some persons in the city administration tried to interrupt the established order of things and rechristen the series as "Mayor Hylan's Concerts," although neither His Honor nor the city contribute a cent to the concerts except the free use of the bandstand, a gift to the city from the late Elkan Naumburg. Owing to the self-boasting policy of the present administration, New York now has "Mayor Hylan's this, that and the other" to a sickening repetition, but the attempt to snatch credit from the long-established concerts for the mayor was in vain. It is to the generosity of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim alone that New York owes this annual series of splendid concerts, established—in the Guggenheim's own phrase—for the benefit and enjoyment of the people of New York. The ridiculous attempt of somebody to steal credit was quickly disposed of. And it must be added that the Guggenheim family

preserved admirable dignity under the most aggravating circumstances.

It is to be hoped this unpleasant experience will not deter the Guggenheims from continuing their gift, which has resulted in the creation of a magnificent concert band and the giving of joy through it to a multitude of persons who have little chance otherwise to hear good music. For the first four years the concerts were held at Columbia University. It might not be a bad idea at all to go back to these or similar private premises where the dignity of the concerts will never be disturbed and where there could be no chance for the injection of peanut politics.

## SALZBURG LESSONS

From the account of the Salzburg Festival, which appears on another page of this issue:

"The impressionism of Debussy and Ravel are things of the past, just as are the emotional opulence of Wagner and the brilliant realism of Strauss. The 'unfattening process' of music in Germany and France appears to be complete. Music desires to be music and nothing else. Its movement and dynamics are objects in themselves. It has less interest in being gay or sad than in being fast or slow. The poles of its emotional barometer are loud and soft. . . . Where the Germans avoid all preoccupation with things outside music, the French choose objects towards which their personal detachment is obvious. . . . The immediate ancestor of all the young Germans is Schönberg, the intellectual progenitor of the French Erik Satie. The one international genius who bridges the gap is Igor Stravinsky, whose latest work is a frank return to classicism. . . . His *Octet for Wind Instruments* was the clou of the Festival. . . . Schönberg was not represented directly nor indirectly, for the inner Schönberg circle has been virtually ignored by the jury this year. It is easy to jump to the conclusion after this festival that the Stravinsky influence is supreme and undisputed, which is by no means the case. Yet nearly the whole contribution of the German contingent—in the broadest sense—from Hindemith to Schulhoff, points in that direction. . . . Hindemith's *String Trio*, opus 34, was, after Stravinsky, easy the most successful work of the Festival. . . . Ernest Krenek is a talent, if not a genius. . . . Satie created nothing but an impressive monotony. . . . You cannot set music to a phrase like 'Entering, he sat down on his bed and had not the time to tell us much,' without inviting ridicule, especially if you adhere to an unchanging singsong. . . . The outstanding things: The Stravinsky *Octet*, the Hindemith *Trio*, the Kodaly *Duo*, the Kaminski and the Schenkin song, and one or two other items—which is enough to prove that real music is still being written in the various parts of the world. Would

it not have been better, though, to have ruthlessly cut out the rest without regard for the feelings of nationalities?"

These random selections from Mr. Saerchinger's report are in themselves sufficient editorial comment on the festival. Next year, because of the insistence of the Italians, it goes to Venice and the jury is reduced to three—a Frenchman (Andre Caplet), an Italian (Alfredo Casella) and an Austrian (Egon Wellesz). National sections are to submit not more than eight works each to this jury, and the jury (a notable victory, by the way, for the American section, which has contended for the principle from the first) must confine itself to selections from these eight works, except that, if the jury unanimously desires to do so, it may add one work "of international significance" to the program of each concert. This is a distinct step backward, as far as the "international" principle goes, but it reduces things to the level of humanity. Founders of the I. S. C. M. appear to recognize the fact that true internationalism will only appear when this earth suddenly explodes and we all meet in the Hereafter.

## LOS ANGELES OPERA CLUB DEFUNCT

Our Los Angeles correspondent writes that the Los Angeles Opera Club has defuncted, owing to the fact that the director was put in jail, a fair reason for disbanding any club. This, by the way, should not be confused with the Los Angeles Opera Association, a perfectly legitimate affair under the direction of Merle Armitage, known long and favorably in the world of musical management. It seems the Opera Club was mixed up with real estate operations, like almost everything else in Los Angeles, and that eleven of the director's associates went to jail at the same time he did. There have been some not dissimilar organizations right here in New York, but to the best of our recollection, none of the Eastern directors have ever got into jail—perhaps because there was no real estate appendix—though some of them have richly deserved it.

## ANOTHER INTERNATIONAL MIX-UP

How many cities claimed Homer dead? Seven? There's another international complication in sight. When Alfred Piccaver, after years at Vienna, came over here last season and made a hit with the Chicago Opera, it was announced that he was a native of Albany, N. Y. Now he has made a hit at Covent Garden and the Daily Telegraph (London) proclaims him a Britisher, a native of Long Sutton, Lincolnshire. Well, let the cities quarrel over Alfred; or, on second thought, let peace prevail. Albany already has a prominent Alfred of her own, whose other name is Smith. She can well leave Piccaver to Long Sutton.

## I SEE THAT—

Nancy O'Donnell of Boston won the Alice Nielsen scholarship.

Selmar Meyrowitz, conductor, has brought a suit against Max von Schillings, of the Berlin Staatsoper, for failure to execute a contract according to promise.

The International Society for Contemporary Music will hold its next festival in Venice instead of Salzburg.

The Parisian parfumeur, Dorilly, has created a perfume in honor of Pauline Cornelys.

This winter will mark the fortieth year of the Boston Symphony Orchestra's visits to New York.

Alexander Gunn has been engaged as dean of the Lansing, Mich., Conservatory of Music.

Sigrid Olegin's third American tour has been postponed for a year.

Baroness Rouskaya will appear in America both as dancer and violinist.

Esperanza Garrigue spent July in the Catskills, and is now at the ocean, at Point Pleasant, N. J.

The experiment of substituting grand opera for the usual festival in Asheville was a great success.

Mme. Leschetizky will make her American debut as soloist with the Chicago Symphony.

It is almost thirty-five years since the first work of Pietro Mascagni created a sensation.

On October 24 Birmingham, Ala., is to have a music festival under the auspices of the city government.

The Goldman Band concerts in Central Park closed last Sunday evening.

Anne Judson, a May Stone pupil, is winning success.

A week of opera will be presented by the De Feo Grand Opera Company in Montreal, beginning September 1.

It is rumored that theater musicians of New York and Chicago will strike on September 1.

Mrs. Samuel Untermyer, a liberal patron of music, died last week.

Emma Rieger will open a vocal studio in New York.

Etelka Evans has joined the faculty of Cincinnati Conservatory of Music.

Alexander Saslavsky passed away recently in San Francisco.

Albert Spalding has an imposing list of reengagements to his credit.

Edwin Hughes' summer master class in New York was a great success.

Variety, the vaudeville and theatrical newspaper, is adding a new department—opera and concert.

Eugene Ysaye has completed a set of six sonatas for violin alone.

The San Carlo Opera Company will open its New York season on September 22.

Radio performers are hereafter to be paid.

The second official Salzburg festival came to a close on August 10.

The Los Angeles Opera Club is now defunct.

Ravinia Park's fourteenth opera season is proving a great success.

Olga Forrai, soprano of the Prague Grand Opera House, has been engaged for the Chicago Civic Opera.

The opera department of the Cincinnati Conservatory of Music has just completed its eighth season.

Renée Thornton made an unusually successful appearance at Lemon Hill, Philadelphia, on August 17.

The Flonzaley Quartet will begin its twenty-first American season about the end of October.

Benno Rosenheimer has been appointed manager of the Civic Symphony Orchestra, Philadelphia.

Clarence Adler gave an interesting barn dance at his summer home at Lake Placid on July 31.

The thirtieth season of promenade concerts in London opened on August 9.

Max Reinhardt staged *The Miracle* in a Salzburg church.

Fernan Anseau will be heard in two more roles with the Chicago Opera next season.

Eddy Brown has returned to America after a year of concertizing abroad.

Oscar Saenger entertained his entire summer school at dinner at the Drake Hotel, Chicago.

Walter Golde sailed for Europe yesterday, August 27.

Josef Lhevinne will again hold a master class at the American Conservatory of Music, Chicago, next season.

Mana-Zucca's songs continue to be endorsed by leading musicians.

A Newark critic stated that Germaine Schnitzer is worthy of wearing the mantle of Carreño.

On page 6 there are some sidelights on the Bayreuth Festival.

Frank La Forge and Ernesto Berumen have left New York for the West on a well earned vacation.

Two artist pupils of Mario Curci have been engaged for opera.

G. N.



## CHICAGOANS PREPARING FOR BUSY WINTER; GUNN SCHOOL CATALOG CALLED A CLASSIC

New Faculty Members Announced for Glenn Dillard Gunn School—Borowski Endorses Sturkow-Ryder—Joseph Lhevinne Re-engaged for Summer Master Class at American Conservatory—Sollitt and Cherichetti in Recital—Chicago Theater Musicians May Strike September 1—Reuter's Master Class a Success

Chicago, August 23.—The Glenn Dillard Gunn School's annual catalog has just come to this office. The book is well gotten up, and, as is the case with everything that emanates from that school, it bears the stamp of conservatism, matched with that of progressiveness. The Glenn Dillard Gunn School of Music, Dramatic Art and Dancing, of which the Muhlmann School of Opera is a branch, is located at 1254 Lake Shore Drive. The officers are Glenn Dillard Gunn, president; Adolf Muhlmann, vice-president, and Guy H. Woodard, secretary-treasurer. On the third page of the catalog appears the picture of the president, and on the opposite page is a black and white sketch of the home of the school. The following page is devoted to Adolf Muhlmann and Guy H. Woodard. Students of music should write for this catalog. It is an interesting document, well written, and the "Foreword" on page 6 may be regarded as a classic. "What should the student demand of the school which he selects? Ability and sincerity on the part of the faculty. Reputation based on achievement and on service. An atmosphere made vitally artistic by the constant emphasis of idealism and the suppression of commercialism." This is the first paragraph of that "Foreword." Then one reads: "It is the custom of the age to measure everything by commercial standards. Business so dominates our life today that nothing is done just for the sake of doing it well. So ordinary a thing as a chair is no longer made for use alone, but to be sold for profit. But art cannot be served for profit. It must be served for its own sake. The making of money through artistic service should be a mere incident, necessary in our commercially ordered civilization, but, for all that, secondary." Are not those beautiful thoughts, beautifully expressed by a master musician, who is also a master writer? Glenn Dillard Gunn has been a big figure in musical Chicago since he came back to this country from Leipzig in 1899, after graduating from the Royal Conservatory of Music, where he was appointed assistant to Prof. Rob. Teichmüller in 1896. Not only has Mr. Gunn made a name for himself as a pianist, conductor, pedagogue and all-around musician, but also as a writer for the Chicago Journal, Chicago Inter-Ocean, Tribune, and now for the Chicago Herald-Examiner. Now his "Foreword" in the catalog of his school is the monument on which the institution he has founded will be solidly built. His principles are right, especially when one reads further into the "Foreword" and sees such as the third paragraph: "Those artists to whom the greatest material rewards come are but reaping the fruits of an artistic devotion which has made them great. The

teachers whose pupils show greatest results in artistic development are the teachers whose financial rewards, incidentally and because of the demand for their services, honestly earned, are relatively great. Often, too, they are the teachers who have done most disinterested service to true talent. With these things in mind, then, the pupil should formulate his demands upon the school which he selects somewhat as follows. . . . Then the five short paragraphs the ideals of the Gunn School are set down, and all those who will read the "Foreword" will have a greater appreciation of Mr. Gunn and his school than ever before.

The faculty of the Glenn Dillard Gunn School is, quoting the catalog again, comprised of "artists all actively and honorably engaged before the public, many of them nationally distinguished; all of them efficient pedagogues and highly trained specialists. The environment of the school is ideal; its equipments unsurpassed." A very modest statement by the way, as several teachers of the Glenn Dillard Gunn School are not only nationally well known, but also several have attained international reputations. On the rostrum of the faculty one notices such names, besides those of the officers of the school, as Moriz Rosenthal, who will again teach at the school whenever his time will permit, giving to the Gunn School two weeks in October before beginning his concert tour. Since the great pianist must pass through Chicago constantly, he will teach at frequent intervals at the Gunn School; he will teach privately and in classes. The rate of tuition with Rosenthal for a private lesson is \$50, class of six, one and a half to two hours, \$25, and listeners are accepted at the rate of \$10 each. Lee Pattison, one of the most widely known of the younger American pianists, will teach again at the Gunn School throughout the winter season. Belle Tannenbaum-Friedman, who has enjoyed a pianistic career such as is the good fortune of few native artists in America, is also a member of the piano department. Adolf Bolm teaches twice a week at the Gunn School, besides operating his own studio in the downtown district.

Anita Carranza, well known on the concert platform and operatic stage, has just been signed as one of the vocal teachers at the school. Her achievements as a teacher have been somewhat obscured by her activities, but in this field also her efforts have brought her much honor and profit, especially in New York City, where she was long active. Eric Delamarter, the distinguished American composer, conductor and one of this country's foremost organists, has charge of the department of organ at the school. Mr. Delamarter, who is assistant conductor of the Chicago Symphony Orchestra and conductor of symphony at Ravinia, has had many of his compositions played by leading orchestras of the land, and his compositions for organ have been featured by his colleagues and his songs have had similar prominence. He is a big figure in the musical life of this country. Alexander Sebald, another renowned violinist, has also joined the faculty of the Gunn School. Leo Sowerby, who will return shortly to these shores, will divide his teaching time this season between the American Conservatory and the Glenn Dillard Gunn School. Mr. Sowerby does not need any introduction to readers of this paper.

Besides these, there are also in the rostrum of the faculty some fifty other musicians whose reputations speak well for the standing of the school. The Glenn Dillard Gunn School of Music, Dramatic Art and Dancing is located in one of Chicago's celebrated districts, the Lake Shore Drive, better known throughout the country as the Gold Coast. Noted in the past for its mansions and churches, and its parkway on the shores of Lake Michigan, it has now become the home of art as well. The school is accessible from every part of the city. Interesting subjects mentioned in the catalog are "Chicago as a Musical Center," "The Faculty and the School Ideals," "Weekly Recitals Given in School Recital Hall," "Ensemble, Chamber Music," "Notable Events of the School Year," "Commencement," "Course of Study," "Requirements for Graduation," "Normal Courses," "How to Study," class by Glenn Dillard Gunn, biographies of all

the teachers, pages devoted to the Muhlmann School of Opera, the Department of Theory headed by Leo Sowerby, the Department of Dramatic Art, Expression, and the Selection Department.

The Glenn Dillard Gunn School is not an old institution, but already it has taken its place among the serious schools of the country. Its enrollment as yet is not as large as that of at least three schools in Chicago, but Mr. Gunn and his associates must be elated at the artistic and financial success they have met, as it is known that the school is growing yearly and that healthy growth presages well for the future of the Gunn School. There are several schools here that this office has already recommended. Among those must be added the Glenn Dillard Gunn School of Music, Dramatic Art and Dancing, which is a serious institution for serious students.

JEAN DUFFIELD HERE.

Jean Duffield, the distinguished pianist and instructor of Omaha, Neb., where he also holds the position of critic for the MUSICAL COURIER, and his friend, Mr. DeYoe, were visitors at this office during their stay in Chicago. These two young men drove to Chicago from Omaha and reported crops far behind for this time of the year. They also brought the interesting news that in Omaha it rained nearly every day this summer and that the temperature was also below normal. Mr. Duffield is a very proficient musician and one whose sense of humor reflects that of his ancestors.

ESTHER LASH WELL LIKED.

B. L. Ernst, manager of the Lincoln Park Manor Hotel, wrote to Esther Walrath Lash, the versatile soprano, the following letter a few days after her appearance as soloist at the hotel: "My dear Mme. Lash: You certainly scored a great personal success when you sang for us last week. Allow me to congratulate and thank you most kindly for the splendid entertainment given our guests. You were exceptionally lovely in voice and personality. Our guests were unanimous in their praise for your charming singing, your clever and satisfying enunciation and your unusual versatility. One notable thing remarked upon was the play of emotion upon your features as you showed each phrase according to its meaning. I am convinced that one of your great assets is your dramatic sensitiveness and fine feeling. I would advise you to get in touch with high class hotels and clubs for you are well fitted for this intimate form of entertainment. I will gladly endorse you to any hotel management."

GORSKY STUDIO NOTES.

The success achieved by Professors Bella Gorsky, dramatic soprano, and Sa Gorsky, baritone, noted exponents of the "Real Italian Method," has attracted wide attention. Artists from all parts of the Northwest are continually seeking their assistance and guidance, and although only a short time in Minneapolis, the Gorsky Studio has attained an enviable reputation and numbers among its pupils some of the most highly talented singers.

During their operatic career, covering a period of fifteen years, they have sung in the largest cities in Europe with such celebrated artists as Chaliapin, Cavalieri, Giraltoni, Anselmi, Figner, and others. They have conducted studios in Petrograd, Odessa, Constantinople, Milan and Winnipeg. A number of their pupils are now singing in opera and concert in Italy, Germany, Russia, France and Canada. The Gorsky Studio is located in Room 508, Metropolitan Music Building, Minneapolis. They are now preparing their students for a recital in musical moments selected from the best operas. In Chicago they are to be found at the Chicago Philharmonic School in Kimball Building.

OLIVE JUNE LACEY AT MINOCQUA, WIS.

Olive June Lacey, the distinguished Chicago soprano, is at the Minocqua, Wis., Country Club for the remainder of the summer. She reports that she is having a marvelous time golfing, boating and swimming, though it is a little too cold to swim very much. Miss Lacey has been engaged to sing with the Minneapolis Symphony Orchestra on November 19, in Minneapolis; she will sing with the Apollo Club on November 3 in the Creation and Brahms' Requiem. Other dates are coming in very rapidly and are quite worth while. Miss Lacey spent most of July in preparing programs which consist of several fine American songs. She will not open her Chicago studio until September 8.

BOROWSKI ENDORSES STURKOW-RYDER.

Felix Borowski, noted composer and president of the Chicago Musical College, writes the following about Mme. Sturkow-Ryder's composition: "My dear Mrs. Ryder: Your Twelve Dances for violin and piano have given me great pleasure. Unfailingly melodious, they are at once attractive to the ear and satisfying to the taste of the most fastidious musician. Both violin and piano parts are highly interesting to play and lie effectively under the fingers. I am sure that you will have great success with this charming music. Very sincerely yours, Felix Borowski."

MUSICAL NEWS ITEMS.

Mr. and Mrs. Oscar Deis have started on a motor trip East. They will visit relatives and friends in Cincinnati, Hamilton and Dayton. After a short stay in Gem City, their birth place, they will drive to Washington, D. C., and New York City. Both have had a big season teaching piano, harmony and composition and will be away until September. Mr. and Mrs. Deis are associated with the Metropolitan

**FRANCESCO DADDI**  
Of Chicago Opera Association  
SPECIALIST IN VOICE PLACING—FUNDAMENTAL TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS.  
750 Fine Arts Building, Chicago, Ill. Harrison 5755



### Bush Conservatory

**CHICAGO**  
**FALL TERM OPENS**  
**SEPTEMBER 8**

America's Foremost School of  
**MUSIC**

Public School Music  
**BRILLIANT FACULTY OF OVER 100 ARTISTS**  
Master School (Samuel E. Moist, Patron)  
Tuition Free to Advanced Students  
**FREE AND PARTIAL SCHOLARSHIPS**  
Applications received until August 30.  
**SYMPHONY ORCHESTRA OF 75 PIECES**  
Richard Cserwinsky, Conductor  
Accredited Courses leading to  
**CERTIFICATES, DIPLOMAS AND DEGREES**  
Valuable Prizes for students of Piano, Voice and Violin  
**STUDENT DOMITORIES**  
For Free Catalog giving full information, address  
**M. C. SCHWENKE, Secretary**  
839 NORTH DEARBORN STREET, CHICAGO

**BERYL BROWN**  
AMERICAN SOPRANO  
Chicago Civic Opera Co.  
Auditorium Theater Chicago, Ill.

**HERMAN DEVRIES**  
VOCAL TEACHER  
MRS. HERMAN DEVRIES, Associate Vocal Instructor  
Studios: 520 Fine Arts Building Residence Address: Congress Hotel, Chicago, Ill.

**ALEXANDER RAAB**  
Pianist  
CHICAGO MUSICAL COLLEGE

CHICAGO MUSICAL COLLEGE  
MAURICE Pianist  
Aronson  
VERA-KAPLUN Concert  
Pianist

**WYRICK**  
The Silver-Toned Tenor  
Management: Wyrick Concert Bureau, 600-4 Lyon & Healy Bldg., Chicago  
Accompanist, ALBERT HEILMAN Gennett Records

**VITTORIO TREVISAN**  
of Chicago Opera Association  
VOCAL STUDIOS  
Bush Conservatory, 839 No. Dearborn St., CHICAGO, ILL.

**GIOVANNI GENNARO** Tenor  
VOCAL TEACHER—COACHING FOR OPERA—RECITALS  
VOICE PLACEMENT A SPECIALTY  
GENNARO SCHOOL OF BEL CANTO AND FINE ARTS  
1536 New Kimball Bldg., Chicago Wabash 0698

**P. MARINUS PAULSEN**  
Conductor Indianapolis Symphony Orchestra  
Violin and Composition SHERWOOD MUSIC SCHOOL, Chicago

**BEDUSCHI**  
Formerly Leading Tenor in Foremost Theaters of the world  
Voice Placing, Italian Method—Coaching for Opera,  
Oratorio, Concert—Suite 70, Auditorium Bldg., Chicago

**ISADORE L. BUCHHALTER**  
PIANO PEDAGOG  
Studio: 915 Kimball Hall Building Chicago, Ill.

**THOMAS NOBLE MacBURNNEY**  
Full Stage Experience VOICE  
Each Week  
600-609 Fine Arts Building, Chicago Phone, 8968 Wabash

**EDGAR NELSON**  
Piano and Organ Instruction  
BUSH CONSERVATORY 839 North Dearborn St., Chicago

**PALMER CHRISTIAN** Organist  
Management of PHILIP LAROWE, 604 E. Madison, Ann Arbor, Mich.  
Summer Addresses—All of July, care of Hotel Ayres, Denver, Colorado. All of August, care of Irvins, Valley Ranch, N. M.  
University School of Music, Ann Arbor, Mich.

 **Oumiroff** **BARITONE**  
Specialist in Song  
Professor of the  
Master School  
Mme. Ella SPRAVKA Bush Conservatory  
Pianist Accompanist Par Excellence CHICAGO




**ZERFFI** Teacher of Singing  
STUDIO:  
Voice Production without interference  
Miss Ethel Pfeiffer, Asst. Teacher  
309 West 78th Street  
Phone: 2779 Endicott

**JOSEPH REGNEAS** VOCAL INSTRUCTION  
135 W. 89th St., New York  
Tel. 3786 Schuyler  
Consultation only by  
appointment

**JOSIAH ZURO** Director of  
THE ZURO GRAND OPERA COMPANY  
COACHING Phone: Circle 0100  
TEACHING 744 7th Ave., N. Y. City

**LESCHETIZKY** Master school for  
pianists and piano  
students in the musical  
center of Paris. For terms apply to  
MME. MARIE GABRIELLE LESCHETIZKY  
7, rue Chaptal, Paris, France

**LINA COËN**  
Accompanist and Coach—Specialty French Repertoire  
Studio: 308 West 97th St., New York City. Phone 1473-J Riverside

 **SOUSA AND HIS BAND**  
JOHN PHILIP SOUSA, Conductor  
New Booking Fall Season 1924  
HARRY ASKIN, Mgr.  
1451 Broadway New York

**STRALIA** DRAMATIC  
SOPRANO  
Care of Ed. Lewis, 1123 Broadway, N. Y. Tel. Circle 4205

**J. FRED WOLLE**  
ORGANIST  
Management: THE WOLFSOHN MUSICAL BUREAU,  
712-718 Fisk Bldg., New York

**HELENE ADLER** Soprano  
Now available for concerts. Accepting limited number of pupils.  
611 West 158th St., New York.

**JOHN F. BYRNE**  
TEACHER OF SINGING  
Recommended by Jean de Reszke.  
Studio: 157 rue du Foubourg, St. Honore, Paris.

**ANNIE LOUISE** (ADAH CAMPBELL)  
**DAVID - HUSSEY**  
HARP VOICE  
Phone: Riverside 4122 Studios: 294 West 92nd St., N. Y.

**MACBETH**  
Chicago Grand Opera  
Management: National Concerts, Inc., 1451 Broadway, New York

**JOHN McCORMACK**  
EDWIN SCHNEIDER, Accompanist  
Management: CHARLES L. WAGNER  
D. F. McSWEENEY  
511 Fifth Avenue New York  
Steinway Piano Used.

**CLEMENTINE DE VERE** Prima Donna  
Soprano  
From Covent Garden, London,  
Metropolitan Opera, New York,  
etc. Available for Opera,  
Concert and Oratorio.  
Also: VOCAL TUITION.  
Address: 109 Riverside Drive, N. Y. City

**ROMUALDO SAPIO** Vocal  
Teacher  
Formerly conductor Metropol-  
itan Opera, New York and  
European theaters. Coach to  
Mme. Adelina Patti, Calvé,  
Nordica and other celebrities.  
Phone Endicott 8066

**Bassi & Cannonieri**  
General operatic and theatrical  
bureau  
(Ufficio di Affari Teatrali)  
Via Durini N. 31, Milan Italy  
Telephone 10-345

Conservatory, besides conducting their piano studios at 1200  
Central avenue, Wilmette.

LHEVINNE FOR AMERICAN CONSERVATORY.

An extraordinary engagement is the one of Joseph  
Lhevinne, who has been again secured by John J. Hattstaedt,  
president of the American Conservatory, to hold a master  
class next summer at that splendid school. This engagement  
is officially announced in these columns.

SOLLITT AND CHERICHETTI IN RECITAL.

The University of Chicago summer course came to a  
happy ending for the season on Friday evening, August 22,  
when Edna Richolson Sollitt and Ambrose Cherichetti were  
heard in a joint recital before a large and demonstrative  
audience. Edna Richolson Sollitt is one of the most grati-  
fying pianists now appearing before the public. She is an  
aristocrat of the piano and one of the leading musicians in  
this land. Endowed with a lovely personality, this modest  
artist is splendidly equipped technically to surmount any  
difficulty encountered in the modern piano literature, of  
which she has made a special study, and the solid training  
she has received under such masters as Josef Lhevinne en-  
ables her to play the classics as they should be played, with  
great nobility of tone, excellent execution and an interpreta-  
tion that shows her to be one of the most interesting pianists  
of the day. The tone she draws out of the piano is velvety,  
clear, and though her virility is astonishing, her poetic in-  
sight demands the use of lofty tones, as noticed in the Mozart  
sonata in D major, the first number with which she opened  
her part of the program. It has been a long time indeed  
since Chicago has heard that sonata played as admirably as  
by Mrs. Sollitt. She also played Henselt's La Gondola,  
which, under her agile fingers, had a lovely interpretation,  
and in the Weber-Henselt Moto Perpetuo she had an oppor-  
tunity to display the full gamut of her impeccable technic  
and made each count so much that the audience vociferously  
asked for an encore. Chicago can well be proud to count  
Mrs. Sollitt as one of its resident musicians.

Ambrose Cherichetti is a protege of one of the oldest and  
most important musical clubs in America, the Mendelssohn  
Club of Rockford, Ill., of which Mrs. Chandler Starr is the  
guiding angel. It was, by the way, Mrs. Chandler Starr  
who discovered Mr. Cherichetti and became the benefactress  
of the young tenor. Desirous of seeing him launched most  
auspiciously in our midst, Mrs. Chandler Starr decided to  
play his accompaniments, and fortunate indeed was Mr.  
Cherichetti, as, though an amateur, Mrs. Starr played as a  
full fledged professional the numbers inscribed on the pro-  
gram. She was a little nervous in playing the encores, but  
all in all she gave splendid support to the singer. Ambrose  
Cherichetti's debut in Chicago was successful. The new-  
comer has a big voice, well placed, and showed the results  
of careful training in each and every one of his selections.  
Probably because of his desire to do well, he sang at times  
too loud and sinned against pitch, and that deviation from  
true pitch was noticeable especially in his first group. He  
sang with vitality Gabrielle Sibella's O Bocca Dolorosa,  
Handel's Come My Beloved, and was highly successful in  
the aria, E Lucevan Le Stelle, from Puccini's Tosca. In-  
deed, Mr. Cherichetti seems to be more at home in operatic  
arias than in songs. He sang the last named number with  
great feeling, beauty of tone, and gave as an encore the aria  
Strange Harmony, also from Tosca. In his second group,  
the young tenor was even more successful in Puccini's Che  
Gelida Manina, from La Boheme; in John Dinsmore's Starry  
Night, and Mary Brown's To a Hidden Violet. Especially  
in Campbell Tipton's The Crying of Water, Cherichetti sub-  
dued his stentorian tones to more lofty ones and the results  
were most pleasing. His debut in Chicago presages well for  
the future.

HESELBERG IN MADISON.

Before the American Association of University of Women  
College Clubs of Madison, Wis., Edouard Hesselberg, the  
well known pianist, appeared as soloist at the former ded-  
ication of the music room at the club. Mr. Hesselberg's pro-  
gram consisted of three groups, one made up of composi-  
tions by Chopin, one by Reisenauer, and one by Hesselberg.

MUSICIANS TO STRIKE IN SEPTEMBER.

It is rumored here that 700 musicians who play in musical  
comedies, dramatic and vaudeville theaters, will go on a  
strike September 1. If the threatened strike takes place, it  
is the intention of a number of the largest theatrical men to  
close their shows indefinitely. At the present writing, nego-  
tiations between the Chicago Federation of Musicians and the  
theatrical managers are at a deadlock. Musicians want a  
ten per cent. increase and the managers have offered a  
five per cent. increase, which R. C. Ridings, president of the  
Theater Managers' Association, stated was all the managers  
could afford. From another source, the MUSICAL COURIER  
representative was given to understand that the theatrical  
managers might grant the musicians' raise, but in that case  
would drop one man from each orchestra. This information  
was given by a man reliable in matters of this kind.

ANSSEAU IN BELGIUM.

Fernan Anseu writes to this office from his villa at  
Mosanville, Belgium, that he and his wife will sail for  
America on the S. S. Berengaria on October 25. In the  
same letter, Anseu informed this office that besides singing  
the roles in which he was heard last year with the Chicago  
Civic Opera, he will add two more to his repertory—that of  
Avito in L'Amore de Tre Re, which he will sing to the  
Flora of Mary Garden, and Werther, also with Garden (as  
Charlotte), and with Helen Freund, the gifted student of  
Mrs. Herman Devries (as Sophie).

REUTER'S SUMMER MASTER CLASS BIG SUCCESS.

After two years spent in Europe, playing in almost all  
countries of the continent and England, and achieving a truly  
big success, Rudolph Reuter returned to America in time for  
a summer master class at his Fine Arts Building studio.  
Many former students, as well as a large number of enthusi-  
astic new recruits, welcomed the return of the popular  
pianist. The class is just closing and has brought out some  
exceptional pianistic talent. Mark Hoffman (who was in  
Europe with Mr. Reuter and is now a faculty member of  
the Kansas State Normal College), Susanne Gobel (who  
has been also with Philipp and Sturbi in Paris), Ruth Gor-  
don (from Columbus) and Beatrice Hoyt (from Milwau-  
kee) were the most brilliant of a talented gathering.

Much playing was done by Mr. Reuter himself, who  
brought with him from Europe an abundance of new music  
of all countries and spread propaganda for many a new  
composer. Mr. Reuter will make Chicago his headquarters  
for the entire next season.

RENE DEVRIES.

## "Music's Master Translator"

STEINWAY—  
S the medium  
through which  
great artists  
paint music pic-  
tures with sweep-  
ing stroke and  
careful detail—  
the piano which  
faithfully trans-  
lates each indi-  
vidual concep-  
tion of the com-  
poser's thought.

To hear a master-  
piece on the  
Steinway is to  
hear it in the  
full bloom of  
beauty and depth  
of meaning. And  
to portray one's  
individual emo-  
tions on this  
superb piano-  
forte is to come  
to a full realiza-  
tion that art has  
blended perfect-  
ly with the  
manufactures.

Such is the  
Steinway piano  
of international  
renown.

## Steinway

## SAMSON ET DALILA, GIVEN FOR THE FIRST TIME AT RAVINIA, PROVES A GENUINE SUCCESS

Stage Manager Agnini Shares Honors with General Director Eckstein—Martinelli and Bourskaya Delight in Title Roles—  
Aida, Traviata and Rigoletto Repeated

### LOHENGRIN, SUNG IN ENGLISH, A MODEL FOR OTHER COMPANIES

Ravinia, August 23.—The season at Ravinia is soon coming to an end, and, from the artistic side, the fourteenth season may be written in gold letters, as in many respects it has eclipsed any of the previous seasons, inasmuch as the management has shown its sagacity by giving operas heretofore never heard at Ravinia and several seldom presented in other opera houses. As stated at the beginning of the season, Ravinia may well be proud of its general director, Louis Eckstein; of its manager, Arthur M. Lowrie; its secretary, Frank E. Nejedly; of its conductors, Gennaro Papi, Louis Hasselmans, Eric Delamarter, Wilfred Pelletier, Giacomo Spadoni; of its unusual stage manager, Armando Agnini; of its unsurpassed orchestra and its unique chorus. Ravinia also may look with high satisfaction to the artists who were secured for the season, ending on Labor Day. Each and every one of the singers came up to expectation. Newcomers, such as Lucrezia Bori, who, as stated exclusively in the MUSICAL COURIER, will come back next season; Giovanni Martinelli, who will also probably be in our midst next season; Merle Alcock and Mario Basiola completely won the favors of the Ravinia habitués and divided the popularity with Florence Easton (star among stars), Graziella Pareto, Thalia Sabanieva, Giacomo Lauri-Volpi, Armand Tokatyan, Giuseppe Danise,

Ina Bourskaya, Margery Maxwell, Virgilio Lazzari, Vincente Ballester, Leon Rothier, Desire Defrere, Paolo Ananian, Louis D'Angelo, Giordano Paltrinieri, Philine Falco and Anna Correnti.

#### SAMSON ET DALILA, AUGUST 16.

Saint-Saëns' Biblical opera had never been given at Ravinia before, due to the scenic difficulties encountered in the work especially in theaters which have small stages. General Director Eckstein, having full confidence in the ability of his stage manager, Armando Agnini, finally included Samson in the repertory of his company for the present season. Right indeed was the general director in his judgment, as Agnini covered himself with glory by the magnificent stage settings that he provided for the first performance of Samson at Ravinia and also for his very artistic and well thought-of grouping of principals, chorus, ballerine and supers. Agnini is given first place in this review as his high achievement deserves the honor. Louis Hasselmans conducted admirably; the instrument placed at his disposal was the Chicago Symphony Orchestra, which plays operatic music as well as symphonic, so no more need be said. The chorus at Ravinia, as aforesaid, is unsurpassable. It stands alone, and was picked from the best voices of the Metropolitan chorus. Quality, and not quantity, is the keynote of General Director Eckstein, and no better proof of this can be found than in his selection of the choristers.

For the first time in her career, Ina Bourskaya essayed the role of Dalila. That she was highly successful speaks volumes for the intelligence of this young artist. First of all, Bourskaya was ravishing to the eye in her beautifully made and rich costumes. Then Bourskaya knows how to act. She even knows how to dance, and did it in a manner entirely in her favor. In the first act, instead of standing erect and immobile, she danced with the ballerine and as well as any of them. This is remarkable for a singer. Her Dalila was voluptuous, entrancing and singularly attractive. Vocally, she did well, better in fact than had been expected by her most sanguine admirers. True, here and there her voice was not meaty enough to meet the demands of the music, but all in all, she sang the part remarkably well and her success at the hands of the audience

left no doubt as to the pleasure she gave her numerous auditors. Martinelli found in the role of Samson one of the best parts in which he has been heard this season at Ravinia. He sang all through the opera with great beauty of tone, excellent phrasing, and will no doubt include the part in his repertory. Historically Martinelli was not quite as satisfactory. His Samson is not the Biblical hero. It is a nervous man who gesticulates too much, and that lack of poise in Martinelli's portrayal was regrettable, as otherwise his Samson would have been perfect. His make-up, too, must be criticized. His beard and wig were not appropriate. Samson, one of the Biblical heroes, could not have had his beard trimmed like a Beau Brummell of the sixteenth century, for instance, nor his hair bobbed like a vamp of our days. Small details to be sure, but so great an artist as Martinelli overlooks even these little things. Danise was satisfactory as the High Priest; Paolo Ananian excellent as the Abimelech, and high praise must be set down in favor of Leon Rothier, whose Old Hebrew is a classic. The performance of Samson et Dalila at Ravinia will long be remembered for its excellence.

#### AIDA, AUGUST 17.

Aida was repeated with Florence Easton in the title role, Ina Bourskaya as Amneris, Lauri-Volpi as Rhadames, and Virgilio Lazzari as Ramfis, Mario Basiola as Amonasro, Louis D'Angelo as the King, and Giordano Paltrinieri as the Messenger. Papi conducted.

#### SYMPHONIC PROGRAM, AUGUST 18

The Chicago Symphony Orchestra, under the direction of Eric Delamarter, and with Merle Alcock and Tokatyan as soloists, gave the last but one concert of the present season. Eric Delamarter, assistant conductor of the Chicago Symphony Orchestra, is one of the most modest and most efficient conductors of the day. Throughout the symphonic season at Ravinia he has shown unmistakably the power of his arm, his intellect, his knowledge of the classics, as well as of the modern composers, and under his baton the Chicago Symphony has revealed itself the beautiful instrument it is known as throughout this country, if not throughout the musical world. The soloists were at their best and were warmly feted by the audience.

#### RIGOLETTO, AUGUST 19.

Rigoletto was repeated with Pareto as Gilda. Basiola sang the title role; Lauri-Volpi was the Duke, Bourskaya the Maddalena, and Lazzari had the part of Sparafucile. Spadoni conducted for the first time at Ravinia. Here is a young man, well endowed musically, who is well remembered for his several appearances at the conductor's desk at the Auditorium and who, as assistant conductor for many years at Ravinia as well as with the Chicago Opera Company, has given entire satisfaction. It is said that Spadoni does not care to conduct; otherwise he would be called often at the Auditorium and Ravinia to direct a performance. He prefers to stay in the background to aid the conductor from the prompter's box or from the wings, and to leave to others the honors that should come to him. His ability with the stick is nevertheless known in this part of the country, and in stating that he directed Rigoletto as successfully as he did Aida at the Auditorium, speaks well for this young and forceful conductor. General Director Eckstein must be thanked for having given this opportunity to Spadoni, who deserves being placed in the limelight once in a while at least.

#### LOHENGRIN, AUGUST 20

Lohengrin, sung in English, was given for the first time this season at Ravinia with a stellar cast. Opera in English has been the subject of many articles. Propagandists have arisen from every part of the country, shouting that grand opera in this country should be sung in English. Many trials have shown that the public stays away whenever opera is sung in our language and this is especially true in Chicago, due to the fact that since the days of Col. Savage's Castle Square Opera Company and, later on, of the Joseph Sheehan and Hinshaw English Opera companies and the Chicago Opera Company, no great casts have been heard in operas given here in English. Indeed the Opera in our Language Foundation has hurt the cause of grand opera in English in this community. To interest opera-goers necessitates giving operas with worthy casts and especially when the opera is given in English. This, General Director Louis Eckstein has well understood. For the first performance this season of Lohengrin, he took the best talent available in his company of fine singers. With such protagonists as Florence Easton, Forrest Lamont and Louis D'Angelo, opera in English would succeed anywhere, and all those who were present at the performance under review were more than pleased with the results accomplished. Glenn Dillard Gunn, critic on the Herald-Examiner, said: "Miss Easton is the greatest of Elsas; her song is flawless; her queenly beauty perfect to the type." Edward Moore, the distinguished critic on the Tribune, said practically the same thing when he wrote: "I am nearly convinced that Miss Easton is the best Wagnerian soprano of them all since her nobility of voice and her own personal characteristics react more favorably in these roles than any one else attempting to sing them at present."


Forrest Lamont sang the title role, and Gunn, in the Examiner wrote: "If there is a better Lohengrin than Forrest Lamont, it is not to be seen here."  
(Continued on page 37)

## ARNOLD VOLPE

CONDUCTOR  
Director Kansas City Conservatory of Music,  
Kansas City, Mo.



GRACE WOOD  
**JESS**  
America's Greatest Interpreter of  
**FOLK SONGS**  
in COSTUME OF THE PERIOD  
Management: Frederick Shipman  
Hotel Portland, Portland, Ore.  
L. E. Behrman, Auditorium Bldg., Los Angeles, Cal.



Exclusive Management  
**NATIONAL CONCERTS, Inc.**  
1451 BROADWAY  
New York City  
Victor Records Knabe Piano

Joseph **SCHWARZ** **BARITONE**  
CHICAGO CIVIC OPERA CO.  
Management: Edna Nicholson Solitt  
KIMBALL PIANO 801 Oakdale Ave., Chicago

**MASTER INSTITUTE OF UNITED ARTS**  
Music—Painting—Sculpture—Architecture—Opera Class—Ballet—Drama—Lectures  
310 Riverside Drive, New York City Phones Academy 3860 and 3861

**VIRGINIA GILL** **Lyrle Soprano**  
"A Voice of Distinctive Charm"  
CONCERT—ORATORIO—OPERA  
Address: 1014 Division Street Camden, New Jersey

**PAUL KOCHANOWSKI**  
**VIOLINIST**  
Management: GEORGE ENGLES, Aeolian Hall, New York



**ANNA FITZIU**  
"Miss Fitziu was in fine voice. Generally speaking, Mimi is one of her most sympathetic impersonations."—New York Tribune.  
Management: R. E. JOHNSTON, 1451 Broadway, New York City



**FRANTZ PROSCHOWSKY**  
Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.  
Amelita Galli-Curci Says:  
THE AMBASSADOR—NEW YORK  
February 23, 1923.  
Dear Mr. Proschowsky—  
Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,  
AMELITA GALLI-CURCI.  
New York Studio Opens September 15 for Season 1924-25.  
Phone Endicott 0139  
74 RIVERSIDE DRIVE, NEW YORK CITY  
Summer School at Highmount, N. Y., July, August and September.



## SUMMER DIRECTORY

## A

Adler, Clarence.....Lake Placid, N. Y.  
Adler, Flora.....Europe  
Alcock, Merle.....Ravinia Park, Ill.  
Allen, Margaret E.....Mt. Kisco, N. Y.  
Aldrich, Percy Dunn.....Lake George, N. Y.  
Alsen, Elsie.....Europe  
Anderson, Walter.....Shelter Harbor, Westerley, R. I.  
Angell, Ralph.....Jackson Heights, L. I.  
Arden, Cecil.....Europe  
Arnold, Mrs. Felix.....Essex County, N. Y.  
Auer, Leopold.....Hot Springs, Va.  
Axman, Gladys.....Europe

## B

Ball, Frances de Villa.....Schenevus, N. Y.  
Ball, May Foley.....Avon, N. Y.  
Ballester, Vicente.....Ravinia Park, Ill.  
Baron, Socrates.....Lake Placid, N. Y.  
Baron, George.....Chautauque, N. Y.  
Barth, Oskar.....Prague, Czechoslovakia  
Beckwith, Arthur.....Europe  
Beck, Carolyn.....Mystic, Conn.  
Behr, Ella Backus.....Hyannis, Mass.  
Bent, E. F.....New Brunswick, N. J.  
Bentley, W. F.....Charlevoix, Mich.  
Betti, Adolfo.....Italy  
Bloch, Alexander.....Lake Placid, N. Y.  
Bock, Helen.....Europe  
Borade, Daniel.....Europe  
Bogus, Lucy D.....Madison, Wis.  
Bos, Coenraad V.....Berlin, Germany  
Boulanger, Naida.....Paris, France  
Bourakaya, Ina.....Ravinia Park, Ill.  
Brard, Madeleine.....Creede, Colo.  
Brokaw, Ralph.....Rockford, Ill.  
Brown, Mary H.....St. Louis, Mo.  
Bryars, Mildred.....Portland, Ore.  
Buck, Dudley.....Paris, France  
Butler, Hanna.....Paris, France

## TEACHERS OF THE

## Perfield System

WHO HOLD 1923 AND 1924  
DIPLOMAS

## NEW YORK

## RAYMOND BURROWS

Teacher of Piano  
Studio: 337 West 71st Street, N. Y. City  
Phone Endicott 9826  
52 Wright Street, Stapleton, S. I.  
Special Summer Scholarships

## MILDRED HAIRE

Piano and Class Lessons  
Teacher at Englewood Conservatory  
Studio: 25 E. 30th St., N. Y. City  
Tel.: Mad. Sq. 8189.

## RUTH JULIAN KENNARD

Piano and Class Lessons  
Studio Address: 233 West 72nd Street  
New York City.  
Phone: Endicott 0683

## IDIS LAZAR

Concert Pianist and Teacher  
50 Morningside Drive, Apt. 42, New York  
Phone: 7770 Cathedral

## JENNIE S. LIEBMAN

Piano and Class Lessons  
1140 St. John's Place, Brooklyn  
Phone: 0981 Decatur

## MABEL CONEY WATT

Examining Normal Teacher  
Directress of Music, Flatbush School  
Four Assistant Teachers  
94 Prospect Park W. Brooklyn  
Phone: South 3688-J.

## MISSOURI

## FLORENCE E. HAMMON

Examining Normal Teacher  
Nine Assistants  
Musical Art Bldg. St. Louis

## NORTH CAROLINA

## JULIA PRICHARD

Certified  
Individual Piano Lessons—Musicianship  
Classes—Demonstrations.  
Winston-Salem, N. C. Greensboro, N. C.

## FOREIGN

## CANADA

## CARA FARMER

Piano and Class Lessons Demonstrations  
Certified Normal Teacher  
Mothers' Creative Music Course  
750 Bathurst, Toronto

## Teachers Using the Perfield System

## NEW YORK

## FRANCES V. ROCHE

Accompanist, Piano and Class Instruction  
176 East 95th St., N. Y. Phone Lenox 5509

## NEW JERSEY

## ETHEL Y. THOMPSON

President, Roseville Music Club  
Individual and Class Lessons  
11 Pittsfield Ave., Cranford

## FLORIDA

## BERTHA FOSTER

Miami Conservatory of Music, Miami

## IOWA

## ETTA GABBERT

Teacher of Piano, Pipe Organ, Harmony  
and Theory  
Individual and Class—All Ages  
Studio: 1934 Farnam Street, Davenport

## WASHINGTON

## ALICE REYNOLDS FISCHER

314 E. Birch Walla Walla

## FOREIGN

## CHINA

## EMIL DANENBERG

Pianoforte Instruction  
Pupil of Telechmuller (Lipsig)  
The Albany, Hong Kong

290 Teachers and Schools are using the  
Perfield System in New York and vicinity

## C

Cannes, Leila H.....Newport, R. I.  
Carl, Dr. William C.....Paris, France  
Carri, F. and N.....Nantucket, Mass.  
Case, Anna.....Europe  
Cafarelli, Carmela.....Italy  
Cahier, Mme. Charles.....Europe  
Calloway-John, Jencie.....Milan, Italy  
Casella, Alfredo.....Rome, Italy  
Cathcart, Jane R.....L. I., N. Y.  
Cavella, Erna.....Alexandria Bay, N. Y.  
Chamlee, Mario.....Wilton, Conn.  
Chapman, Mr. and Mrs. William R.....Shelburne, N. H.  
Christian, Palmer.....Denver, Colo.  
Clausen, Julia.....Europe  
Clemens, Clara.....Europe  
Cooke, Edgar M.....Schroon Lake, N. Y.  
Cooley, Carlton.....Europe  
Cornell, A. V.....Winston-Salem, N. C.  
Cornell, Louis.....Europe  
Cottlow, Augusta.....Marlboro, N. H.  
Coxe, Calvin.....Yankton, S. D.  
Crimi, Giulio.....Buenos Aires, Argentina, S. A.  
Crooks, Richard.....Europe  
Croton, Lillian.....Rye, N. Y.  
Cuthbert, Frank.....Montreal, Can.

## D

D'Alvarez, Marguerite.....Europe  
Damrosch, Walter.....Bar Harbor, Me.  
Dambols, Maurice.....Europe  
D'Angelo, Louis.....Ravinia Park, Ill.  
Dammann, Emma.....Shelter Harbor, Westerley, R. I.  
Danise, Giuseppe.....Ravinia Park, Ill.  
d'Archebeau, Felicien and Ivan.....Belgium  
D'Arle, Yvonne.....Lyon, France  
David, Annie Louise.....Portland, Me.  
David, Mr. and Mrs. Ross.....Waterford, Conn.  
Davis, H. P.....Chautauque, N. Y.  
Davis, Ernest.....England  
Davis, Edwin.....Europe  
Davies, Claude.....Europe  
Davies, Ruth H.....Monmouth Beach, N. J.  
Denton, Oliver.....Europe  
de Stefano, Salvatore.....Woodmont, Conn.  
de Phillippe, Dora.....Stamford, Conn.  
de Vescovi, Lucilla.....Italy  
De Gomez, Victor.....Europe  
De Luca, Giuseppe.....Italy  
Dickinson, Clarence.....Cornwall-on-Hudson, N. Y.  
Didur, Adamo.....Cracow, Poland  
Dushkin, Samuel.....Paris, France  
Duxal, J. H.....Europe  
Dux, Claire.....Berlin, Germany

## E

Easton, Florence.....Highland Park, Ill.  
Enesco, Georges.....Bucharest, Roumania

## F

Fanning, Cecil.....Columbus, Ohio  
Farnam, Lynnwood.....Glenside, Cal.  
Ferraro, Caymen.....Europe  
Filipponi, Tina.....Italy  
Figue, Carl.....Waterford, Conn.  
Fischer, Adelaide.....Jackman, Me.  
Fischer, Elsie.....Hawthorne, N. Y.  
Foster, Ray.....Lavallette, N. Y.  
Foster, Frances.....Mexico  
Frost, Bernice.....Mitchell, S. D.  
Friedberg, Annie.....Europe  
Friedberg, Carl.....Europe

## G

Gabrilowitch, Ossip.....Europe  
Gange, Fraser.....Jaffrey, N. H.  
Ganz, Rudolph.....North Portland, Ore.  
Gardner, Samuel.....Montclair, N. J.  
Garrison, Nathaniel.....N. Y.  
Gehrken, Karl W.....Rapid City, Mich.  
Gentle, Alice.....North Portland, Ore.  
Gerardy, Jean.....Spa, Belgium  
Giannini, Dusolina.....Europe  
Gigli, Beniamino.....Italy  
Given, Thelma.....Provincetown, Mass.  
Godowsky, Leopold.....Europe  
Good, Ella.....Lake Mahopac, N. Y.  
Gordani, Nina.....Europe  
Gordon, Jeanne.....Ravinia Park, Ill.  
Graveure, Louis.....San Francisco, Cal.  
Greene, Walter.....Payette, Me.  
Grow, Ethel.....Southampton, L. I., N. Y.  
Gruenberg, Eugene.....Dublin, N. H.  
Gunster, Frederick.....Birmingham, Ala.  
Gutman, Elizabeth.....Europe

## H

Hadley, Henry.....West Chop, Mass.  
Hale, Richard.....Europe  
Hall, Walter Henry.....East Edgcombe, Me.  
Halstead, Antoinette.....Rome, N. Y.  
Hammann, Ellis Clark.....Rockland, Me.  
Hansen, Cecilia.....Europe  
Harris, Victor.....Easthampton, L. I., N. Y.  
Harvard, Sue.....Europe  
Hayden, Ethyl.....Lake George, N. Y.  
Heckle, Emma.....Cincinnati, Ohio  
Heifetz, Jascha.....Narragansett Pier, R. I.  
Hemingway, Mrs. Edmunds.....Gary, Ind.  
Hempel, Frieda.....Switzerland  
Henry, Harold.....Bennington, Vt.  
Hensel, Alan.....Richmond Hill, N. Y.  
Hess, Myra.....England  
Herzog, Sigmund.....Lake Placid, N. Y.  
Hill, Jessie Fenner.....Averill Park, N. Y.  
Hilsberg, Ignace.....Whitstone, L. I., N. Y.  
Hofmann, Josef.....Europe  
Homer, Louise.....Lake George, N. Y.  
Housman, Rosalie.....San Francisco, Cal.  
Howell, Dicie.....Paris, France  
Hubbard, Arthur J.....Los Angeles, Cal.  
Hughes, Edwin.....Willsboro, N. Y.  
Huss, Henry Holden.....Diamond Point, N. Y.

## I

Ilari, Iseo.....Europe  
Imandt, Robert.....Lyon Mountain, N. Y.  
Ivognan, Maria.....Europe

## J

Jean, Daisy.....Europe  
Jess, Grace Wood.....Los Angeles, Cal.  
Johnson, Edward.....Europe  
Jonas, Alberto.....Berlin-Friedenau, Germany  
Jones, Wm. Bridge.....Gilesum, N. H.  
Jones, Alton.....Fairfield, Neb.

## K

Kelly, Mr. and Mrs. Thomas James.....Europe  
Kent, Alice.....Beaumont, Texas  
Kerna, Grace.....Mountain Lake, Va.  
Kinner, Hans.....Europe  
Kingston Morgan.....Europe  
Klee, Prof. and Mrs. Eugen.....Switzerland  
Knupfer, Mr. and Mrs. Walter.....Europe  
Kortschak, Hugo.....Pittsfield, Mass.  
Kortschak, Paul.....Europe  
Kraft, Arthur.....Waterville, Mich.  
Kriens, Christian.....Cape Cod, Mass.  
Kuna, Vada Dilling.....Europe

## L

La Charme, Maud.....Europe  
Lambert, Alexander.....Europe  
Land, Harold.....Europe  
Laro, Ertle.....Europe

Lashanska, Hulda.....Lake Placid, N. Y.  
Lauri-Volpi, Giacomo.....Ravinia Park, Ill.  
Lautner, Joseph.....Brookline, N. H.  
Lazar, Idis.....Europe  
Lazzari, Carolina.....Stoney Creek, Conn.  
Leginska, Eibel.....Tarrytown, N. Y.  
Lenars, Edwin.....Europe  
Leonard, Florence.....Ogunquit, Me.  
Lent, Sylvia.....London, Eng.  
Leopold, Ralph.....Cleveland, Ohio  
Levenson, Ilia.....Brighton Beach, N. J.  
Levitzi, Mischa.....Avon-by-the-Sea, N. J.

## M

Macbeth, Florence.....Oswego, N. Y.  
Macfarlane, Harriet Story.....Huntersville, Ont., Can.  
Macmillen, Francis.....Cincinnati, Ohio  
Maier, Guy.....Ft. River, Mass.  
Mannes, Mr. and Mrs. David.....Engadine, Switzerland  
Marafioti, P. M.....Alderson, Pa.  
Mario, Quena.....Lake Placid, N. Y.  
Martinelli, Giovanni.....Ravinia Park, Ill.  
Martin, Beatrice.....Lake Placid, N. Y.  
Matzenauer, Margaret.....Europe  
Mauel, Barbara.....Europe  
Maxwell, Margery.....Ravinia Park, Ill.  
McQuhae, Allen.....Europe  
Meader, George.....Europe  
Mehan, Mrs. John D.....De Broce, N. Y.  
Melius, Luella.....Lake George, N. Y.  
Menth, Herma.....Europe  
Mero, Yolanda.....Europe  
Meyer, Marjorie.....Lake George, N. Y.  
Mikova, Maria.....Omaha, Nebr.  
Miller, Marie.....Becket, Mass.  
Milligan, H.....Europe  
Mirovitch, Alfred.....Los Angeles, Cal.  
Morgana, Nina.....Europe  
Morris, Harold.....Lake Winnepesaukee, N. H.  
Morris, Etta Hamilton.....Falmouth Heights, Mass.  
Mott, Alice Garrigue.....Europe  
Mount, Mary Miller.....Avon, N. J.  
Munchhoff, Mary.....Europe  
Munz, Mieczyslaw.....Australia  
Murphy, Lambert.....Mansonville, N. H.  
Muzio, Claudia.....Buenos Aires, Argentina, S. A.

## N

Nearing, Homer.....Provincetown, Mass.

## LEONID KREUTZER, Pianist

PROFESSOR AT THE STATE HIGH SCHOOL OF MUSIC  
LUITPOLDSTR. 29 BERLIN W 30

## LOUIS BACHNER Voice

Teacher of Schluus, Karin Branzell, Laubenthal and many  
other leading European artists.

Assisting Teacher: CURTIS V. CRELLIN Berlin W. 15, Konstanzerstr. 82

## WAGEN SWAYNE

Pianists Prepared for Public Appearances

3 Ave. Sully Prud'homme (Quai d'Orsay) Paris VII, France

JOHN HEATH  
PARIS

CONCERT PIANIST  
AND INSTRUCTOR  
7 rue Chapal

Jean de Reszke  
53 Rue de la Faisanderie  
Paris

## EDNA THOMAS



## Management of Edna Thomas

Metropolitan Opera Building  
1425 Broadway, New York City

## ANTONIO BASSI

Correspondent and representative of  
the Musical Courier for Milan, Italy,  
has just returned to his post.

Mr. Bassi will be glad to hear from all  
Americans studying, singing or playing in  
Italy and is always at their service for in-  
formation of any sort, which will be gladly  
furnished without charge by correspondence  
or in personal interviews.

Milan office of the Musical Courier, via  
Durini, 31

Telephone 10-345

**YEATMAN GRIFFITH**

Teacher of *Macbeth, D'Alvarez, Sparkes, Errols, Stralla, Lappas* and many other famous artists.  
 Studios: 318 West 82d St., NEW YORK CITY. Tel. Schuyler 8537

**U. S. KERR**

**BASS BARITONE**  
 RECITALS IN ENGLISH, FRENCH,  
 ITALIAN AND NORWEGIAN  
 561 West 143rd Street, New York City. Tel. 2970 Audubon

**ROXAS**

Coach and Accompanist to  
**MARTINELLI**  
 for six years  
 Studio: 2231 Broadway, New York  
 Phone Endicott 6306  
**Vocal Coach**

**MADAME EMILY MONTERRATT FITZMAURICE**

Teacher of Tone Formation, English Diction  
 and Fundamental Breathing  
 Studio: 233 West 79th Street, N. Y. Tel. 6976 Endicott

**BOWIE**

Voice Placement  
 COMPLETE PREPARATION FOR OPERA, CONCERT OR CHURCH  
 Trafalgar 9269 65 Central Park West, N. Y. City

**GIUSEPPE BOGHETTI**

OPERATIC and CONCERT TENOR  
 Graduate, Royal Conservatory of Music  
 MILANO, ITALY  
 Vocal Studios: 1710 Chestnut Street  
 Philadelphia, Pa. Vanderbilt Studios,  
 125 E. 57th St., N. Y.

**Walter Hall**

Professor of Choral Music,  
 Columbia University  
 Address 39 Claremont Ave.

**William S. BRADY**

TEACHER OF SINGING  
 Studio: 137 West 80th St., New York. Tel. Schuyler 3580

**MARIE SUNDELIUS**

Soprano  
 With the Metropolitan Opera Co.  
 Exclusive Management:  
 HAENSEL & JONES Aeolian Hall, New York

**Edwin Franko Goldman**

CONDUCTOR THE GOLDMAN BAND  
 "A Symphony Orchestra in Brass"  
 Personal address: 202 Riverside Drive, New York

**WURLITZER**

**GRAND PIANOS**  
 Their merit and not  
 our pocketbook wins  
 artists' praise.

New York  
 Chicago  
 Cincinnati

**"Incomparable Butterfly"****TAMAKI MIURA**

World Famous Japanese Prima Donna  
 Touring United States—Season 1924-25  
**CONCERT and OPERA**  
 Maestro Aldo Franchetti  
 at the piano  
 Management: Fortune Gallo  
 Aeolian Hall, New York  
 Tel. Longacre 8838

Neuman, Herman.....Manhattan Beach, L. I., N. Y.  
 Nicoli, Irene Howland.....San Francisco, Cal.  
 Noble, T. Tertius.....Rockport, Mass.  
 Northrup, Margaret.....Lake Placid, N. Y.  
 Novas, Guimar.....Sao Paulo, Brazil, S. A.

**O**  
 Onelli, Mme.....Paris, France  
 Ottone, Augusto.....Spring Lake, N. J.

**P**  
 Papi, Gennaro.....Ravinia Park, Ill.  
 Pardee, Paula.....Wilton, Conn.  
 Patton, Reba E.....Fairlee, Vt.  
 Peavry, N. Val.....Europe  
 Peterson, May.....Europe  
 Pettia, Ashley.....Europe  
 Piccaver, Alfred.....Europe  
 Pochon, Alfred.....Switzerland  
 Polish, Andre.....Europe  
 Ponsile, Rosa.....Italy  
 Portanova, Vincenzo.....White Mts., N. H.  
 Potter, Marguerite.....S. New Berlin, N. Y.  
 Press, Michael.....Germany  
 Prokofiev, Serge.....Europe

**Q**  
 Quaille, Elizabeth.....Ridgefield, Conn.

**R**  
 Rappold, Marie.....Europe  
 Rana, Rosa.....Europe  
 Reddick, William.....Bay View, Mich.  
 Regneas, Joseph.....Raymond-on-Lake Sebago, Me.  
 Reiner, Fritz.....Europe  
 Rice, Katharine.....Tacoma, Wash.  
 Rimini, Giacomo.....Europe  
 Riesenber, F. W.....Norwich, N. Y.  
 Roberts, Emma.....Brookline, Mass.  
 Roeder, Carl M.....Thetford, Vt.  
 Roche, Frances V.....Stratford, Conn.  
 Rogers, Francis.....France  
 Rosenberg, Helen.....Far Rockaway, L. I.  
 Rosenthal, Morris.....Europe  
 Rosing.....Rochester, N. Y.  
 Rothier, Leon.....Ravinia Park, Ill.  
 Ruff, Albert E.....Los Angeles, Cal.  
 Ruffo, Titta.....Europe  
 Rybner, Cornelius.....Tannersville, N. Y.

**S**  
 Sabaniewa, Thalia.....Highland Park, Ill.  
 Saenger, Oscar.....Orgunquit, Me.  
 Salmond, Felix.....Scituate, Mass.  
 Salzedo, Carlos.....Seal Harbor, Me.  
 Samaroff, Olga.....Seal Harbor, Me.  
 Sametini, Leon.....Europe  
 Sassoli, Ada.....Europe  
 Schiller, Celia.....Lake Placid, N. Y.  
 Schipa, Tito.....Rome, Italy  
 Schmitz, E. Robert.....Madison, Wis.  
 Schneer, Nicolai.....Patchogue, L. I.  
 Schofield, Edgar.....Paris, France  
 Schorr, Carl.....Cincinnati, Ohio  
 Scott, John Prindle.....Macon, N. Y.  
 Seagle, Oscar.....Schroon Lake, N. Y.  
 Seidel, Toscha.....Paris, France  
 Sembrich, Marcella.....Lake George, N. Y.  
 Sessions, Archibald.....Highland Park, Conn.  
 Siefert, John B.....Atascadero, Cal.  
 Sittig, Trio.....Stroudsburg, Pa.  
 Smith, Ethelwyde.....Alton Bay, N. H.  
 Smith, Wellington.....Chautauqua, N. Y.  
 Snyder, Nettie E.....Florence, Italy  
 Soder-Hueck, Mme.....Pocono Mts., Pa.  
 Sokoloff, Nikolai.....Europe  
 Southwick, Frederick.....Minneapolis, Minn.  
 Spalding, Albert.....Europe  
 Sparks, Estelle A.....Lake Hopatcong, N. J.  
 Spiering, Theodore.....Seattle, Wash.  
 Springer, Herman.....Ester Park, Colo.  
 Squires, Marjorie.....West Hurley, N. Y.  
 Stanley, Helene.....Stamford, Conn.  
 Stires, Louise Homer.....Lake George, N. Y.  
 Stossel, Albert.....Chautauqua, N. Y.  
 Stone, May.....West Haven, Conn.  
 Stojowski, Sigismond.....Los Angeles, Cal.  
 Stratton, Charles.....Clarksville, Tenn.  
 Stults, Monica Graham and Walter Allen.....Grand Lake, Colo.  
 Sturges, Hayes.....North East Harbor, Me.  
 Sundelius, Marie.....Harrison, Me.

**T**  
 Taylor, Wilhelmina.....Europe  
 Telva, Marion.....Europe  
 Thomas, John Charles.....Europe  
 Thomas, Ralph.....Dayton, Ohio  
 Thorner, William.....Margaretville, N. Y.  
 Thorpe, Harry Colin.....Middleburgh, N. Y.  
 Tiffany, Marie.....Nantucket, Mass.  
 Todd, Marie L.....Summit, N. J.  
 Tokatyan, Armand.....Ravinia Park, Ill.  
 Townner, Earl.....San Jose, Cal.  
 Trevisan, Vittorio.....Highland Park, Ill.  
 Truette, Everett E.....Greenville, Me.  
 Trusselle, Stanley Porter.....Montour Falls, N. Y.  
 Turner, H. Godfrey.....Whitefield, N. H.  
 Turner-Maley, Florence.....Stamford, N. Y.  
 Turpin, H. B.....Europe

**U**  
 Usher, Ethel Watson.....Europe

**V**  
 Valeri, Delia M.....Shoreham, L. I., N. Y.  
 Van der Veer, Nevada.....Lake George, N. Y.  
 Van Emden, Harriet.....Europe  
 Van Gordon, Cyrena.....Europe  
 Varady, Rozsi.....Europe  
 Verne, Adele.....London, England  
 Vichnin, Israel.....Europe  
 Vidar, Raoul.....Europe  
 Visanska, Dan.....Old Forge, N. Y.  
 Voight, Ernest R.....London, Eng.  
 Von Doenhoff, Albert.....Highmount, N. Y.  
 Von Dohnanyi, Ernst.....Europe  
 Von Klener, Baroness.....Point Chautauqua, N. Y.  
 Vreeland, Jeannette.....Denver, Colo.

**W**  
 Warren, Frederick and Olga.....Madison, N. H.  
 Wells, John Barnes.....Roxbury, N. Y.  
 Welsh, Mary.....Europe  
 Werrenrath, Reinald.....Dannemora, N. Y.  
 Westervelt, Louise St. John.....Pentwater, Mich.  
 Whitehill, Clarence.....Spring Lake, N. J.  
 Whittemore, Elinor.....Europe  
 Wilson, Arthur.....Brookline, N. H.  
 Wittgenstein, Victor.....Europe  
 Wodell, Prof. F. W.....Brookline, Mass.

**Y**  
 Von, Pietro.....Settimo Vittone, Italy  
 Von, S. Constantino.....Settimo Vittone, Italy

**Z**  
 Zakharoff, Boris.....Berlin, Germany  
 Zandt, Marie.....Wilmette, Ill.  
 Zirato, Bruno.....Europe

**Mme. Rieger to Open Studio**

Emma Rieger, who is by no means unknown as a concert singer in Germany and Switzerland, is about to open a studio for voice teaching in New York. Mme. Rieger herself was a pupil of the distinguished Dresden and Vienna teacher, Mme. Orgeni. She comes here with a hearty endorsement from the late Ferruccio Busoni.

**HOW THEY LOOKED THEN—****MAXIMILIAN PILZER.**

the violinist, taken when, as a mere boy, he studied with Joseph Joachim and played even at that early age the difficult Joachim Hungarian Concerto. (Atelier Wilde photo, Berlin)

**Fort Dodge to Hear Althouse**

En route to his tour of the Northwest the last month of the year, Paul Althouse will stop off at Fort Dodge, Ia., to sing for the local Community Concert Course. Incidentally many similar en route engagements are being closed for the popular tenor of Metropolitan Opera Company fame.

**Chemet at Cedar Falls**

Still another college has just made arrangements to have Renée Chemet on its course next season, the Iowa State Teachers' College of Cedar Falls, where Mme. Chemet will be heard next December.

*Joseph Carl Briel*

Composer of "The Legend," produced at the Metropolitan Opera House. Also composer of the Scores for the D. W. Griffith Productions, and many well-known songs.

**"Velvety Tone--Pleasing Action"**

"In the course of my career, covering nearly thirty years, I have had the use of more than a dozen different make pianos. None has given me the delight, however, that I now enjoy with the grand piano which you have recently sold to me."

**KRANICH & BACH**  
 Ultra-Quality PIANOS  
 and PLAYER PIANOS

235 East 23rd St.

16 West 125th St., New York



## FOREIGN NEWS IN BRIEF

(Continued from page 5)

Megane, Rosina Buckman, Rose Myrtill, Maurice d'Oisy, Ernest Davis, Tudor Davis, Peter Dawson, Frank Mullings, Thorpe Bates, Hubert Eisdell and Walter Widdup (singers), and Harriet Cohen, Myra Hess, Martha Baird, Leginska, Moise-witsch, Solito de Solis, Mitja Nikisch, Margaret Fairless, Anna Hegner and Jelly d'Aranyi (instrumentalists). G. C.

EUGEN HILDACH, SONG COMPOSER, DEAD

Berlin, July 29.—Eugen Hildach, the well known and popular German song writer, is dead at a Sanatorium near Berlin. He is particularly well known for his melodious duets, which he himself used to sing in concerts with his wife. L.

REINHARDT STAGES MIRACLE IN SALZBURG CHURCH.

Salzburg, August 3.—The Salzburger Festspielhausgemeinde—the society which promoted the Mozart performances of the Vienna Opera at Salzburg two years ago, and whose ultimate aim was the erection of a permanent festival theater at Salzburg—appears to be virtually defunct. Last year's festival was cancelled, and all that remains of the elaborate plans for this summer will be a production of The Miracle in the Collegien Church, Salzburg, which

Reinhardt is now organizing. Even this was decided on only two days ago, and preparations are now being hastened so as to open the production on August 16. There will be eight or ten performances of the play. B.

SALZBURG "OPPOSITION FESTIVAL."

Salzburg, August 1.—The plans are now complete for this year's "complimentary" festival of Austrian chamber music. It is sponsored by an organization termed "Art Commission of the Society of Viennese Musicians"—a heretofore unknown organization—and backed by the Viennese publishing firm of Doblinger, in conjunction with the Mozart Community of Salzburg. The programs, four in all, include the works of some of the more moderate Austrian composers not incorporated in the Austrian section of the I. S. C. M., viz., Franz Moser, Marco Frank, Otto Siegl, Egon Kernauth, Otto Rieger, Franz Ippisch, Fritz Schreiber, Hugo Kauder and Friedrich Frischenschlager. One evening will be devoted to Mozart exclusively. B.

ANOTHER SUIT AGAINST DIRECTOR VON SCHILLINGS.

Berlin, July 31.—Selmar Meyrowitz, the well known conductor, has brought a suit against Director Max

von Schillings, of the Berlin Staatsoper, for failure to execute a contract according to promise. He alleges that he refused a definite engagement at the Deutsches Opernhaus because Schillings offered to engage him as conductor of the newly opened Kroll Theater, run by the Staatsoper as a daughter house. Failing to conclude the engagement, Meyrowitz lost both chances to become opera conductor in Berlin. The final decision will be rendered by a court of appeal, and thus far the chances appear to be in favor of Meyrowitz. H. L.

BERLIN PROFESSOR DECIPHERS BABYLONIAN MUSIC

Berlin, August 1.—A paper read before the Berlin Academy of Sciences by Prof. Stumpf proved to be of extraordinary importance for musical historians. It is based upon a recent discovery of Prof. Kurt Sachs, the professor of musical history in Berlin University and the Hochschule für Musik, which has enabled him to be the first to decipher the ancient Babylonian musical notation. Several Babylonian stones with cuneiform inscription, some three thousand years old, which are deposited in the Berlin Museum, have been transcribed into modern notation by Prof. Sachs. It is found that this ancient music is based on the pentatonic scale, and resembles Chinese music in its character. It is vocal music accompanied by a harp of eighteen strings. Prof. Sachs is soon to publish a detailed

account of his research, which no doubt constitutes one of the most important recent discoveries in musical history. H. L.

WEINGARTNER'S NEW ENGLISH SYMPHONY.

London, August 11.—Felix Weingartner is to visit this country for some considerable period this fall in order to conduct various performances of a new symphony which he has written expressly for and dedicated to the English people. G. C.

NEW HOME FOR CONTEMPORARY MUSIC FESTIVAL

London, August 10.—The International Society for Contemporary Music has decided to hold the next Contemporary Music Festival at Venice instead of Salzburg, and in September instead of August. Again there will be an orchestral festival at Prague in May, which will be arranged by the Czech Section of the Society. The jury for both events will be composed of three members only: Alfredo Casella (Italy), Andre Caplet (France) and Egon Wellesz (Austria). C. S.

NEW SOPRANO FOR CHICAGO OPERA.

Prague, August 8.—Olga Forrai, leading soprano of the grand opera house in Prague, has been engaged to take leading roles in German, French and Italian opera with the Chicago Civic Opera, and will probably make her debut as Berthe in Le Prophete in November. R.

some time with him in America as well as in Europe, and is one of the best among the young American pianists.

## Tokatyan in Fra Diavolo

On Saturday evening, August 23, Armand Tokatyan, Metropolitan Opera tenor, who has been successfully singing leading tenor roles with the Ravinia Park Opera Company (his second season), to accommodate the management sang the part of Lorenzo in Fra Diavolo.

SOPRANO and CONTRALTO WANTED to sing in Music Festivals next season. In answering state training and public experience. Address B. B. P., care of MUSICAL COURIER, 437 Fifth Avenue, New York.

## HELENE SAXBY

Composer of Nature in her many moods and other compositions

212 HYDE PARK AVE. TAMPA, FLA.

## Conn National School of Music, Inc.



F. N. Innes, Director

a professional school specializing in the teaching, by private and class instruction, of Voice, Piano, Violin, Violoncello, Harmony, Public School Music, Band and Orchestra Directing, Flute, Oboe, Bassoon, Clarinet, Saxophone, French Horn, Cornet, Trumpet, Trombone, Drums, etc.

Our new catalogue, free on request, tells of the cultural advantages of our strategic location in a great metropolitan music center, where Grand Opera performances and Symphony Concerts are given throughout the year by nationally famous organizations. It tells of our 100 Free Scholarships, of our EXTENSION HOME STUDY COURSES for those unable to come to Chicago, and gives the names of the distinguished faculty of teachers, many of whom are of national fame. The regular school year opens Monday, Oct. 6th. Address,

FREDERICK NEIL INNES, Director,  
64 E. Van Buren St., Chicago.

## ASHEVILLE OPERA WEEK CLOSES BRILLIANTLY

San Carlo Company Scores Tremendous Success—Gallo to Establish Summer Headquarters—Artists Are Guests of Residents

Asheville, N. C., August 16.—Lucia di Lammermoor was the first matinee offering of the Asheville opera season and drew an audience equal in number to the evening throngs. Tina Paggi appeared as the tragic heroine and her coloratura work throughout the opera was most distinctive. Manuel Salazar as Sir Edgar received an ovation upon his first appearance, so favorable had been the impression made in his two previous performances. And surely he never revealed more consummate artistry than, the Donizetti tragedy called forth. Lodovico Olivieri scored in the part of Brocklaw.

Accepted tradition was almost upset in the Carmen production on Wednesday evening when Manuel Salazar made the opera belong to the dashing corporal of Dragoons. Much interest was felt in this production as Patricia Ryan impersonated Carmen.

Rigoletto came next in the series of nine operas. Tina Paggi took the part of Gilda in a manner that left nothing to be wished for. Sarafini's fine baritone satisfied in each mood of the Jester. He rose to especial heights in the duet, Tutte le Feste al Tempio. Onofrei, in particularly good voice, was the duke. Ada Bori made much of the brief part of Maddalena and the role of Sparafucile was well taken by Gustafson. The entire cast performed admirably, and Franchetti's forces in the orchestra sustained their high standard.

The twin operas, Cavalleria Rusticana and Pagliacci, were sung to an audience already near the climax of enthusiasm, one which needed only the rendering of these well known works to reach the heights of enjoyment. In Cavalleria, Anne Roselle sang Santuzza and Manuel Salazar was Turiddu. The principals, the chorus and the mass movements were smooth to a degree that elicited much favorable comment. In Pagliacci, Abby Morrison was Nedda and Manuel Salazar, Canio. Alberto Baccolini conducted Cavalleria Rusticana, and Aldo Franchetti resumed his place at the desk for the second opera.

The second and final matinee performance of the season offered Faust, in which Anne Roselle sang Marguerite with much success. Demetrio Onofrei did excellent work in the title role. James Wolff gave Mephistopheles a most convincing interpretation.

Il Trovatore brought to a close Asheville's first grand opera week, a highly successful season from every standpoint. Elda Vettori portrayed Leonora with a voice rich in dramatic as well as lyric quality. Excellent dramatic force characterized the Manrico depicted by Leonardo del Credo. William Gustafson, guest artist from the Metropolitan Opera Company of New York, made a superb Fernando. Giuseppe Interrante was Count di Luna, and Ada Bori, Azucena. The entire performance was marked by high enthusiasm on the part of the audience and the no encore rule was broken.

Asheville's week of grand opera was an artistic triumph as well as a complete financial success. More than 3,000 people came from all parts of the country to attend the operas. More than 15,000 were admitted to the performances. Already negotiations are under way for the return of the San Carlo Company next year. Grand opera has already become a summer institution here.

GALLO TO ESTABLISH SUMMER HEADQUARTERS.

Fortune Gallo, impresario of the San Carlo Opera Company, has purchased a building site in one of our most beautiful residence parks and will establish his summer

headquarters here. His plans, as announced, are to have artists come to Asheville to prepare roles with his company.

SAN CARLO ARTISTS ENTERTAINED.

Asheville society gave the San Carlo artists a cordial welcome and the festivities of opera week had an auspicious opening at an elaborate dinner given by Mr. and Mrs. Roscoe Marvel at Kenilworth Inn. Others who entertained the visitors were Dr. Arthur S. Wheeler, president of the Asheville Music Festival Association, and Mrs. Wheeler; the Saturday Music Club, and Mrs. O. C. Hamilton, former president of the club, and member of the executive board of the National Federation of Music Clubs.

All privileges of the Biltmore Forest Country Club were extended the artists. G. R.

## Alexander Gunn Made Dean of Lansing Conservatory

Alexander Gunn, pupil of Prof. Carl Friedberg, pianist and pedagogue, has been engaged as dean of the Lansing Conservatory of Music in Lansing, Mich. Mr. Gunn, who was highly recommended by Mr. Friedberg, studied for

# OSCAR SAENGER

## REOPENS HIS NEW YORK STUDIOS ON SEPT. 22

## Two Free Scholarships

Applications for enrollment may be made, and all information regarding terms for tuition and scholarship applications obtained by addressing the

## OSCAR SAENGER VOCAL STUDIOS

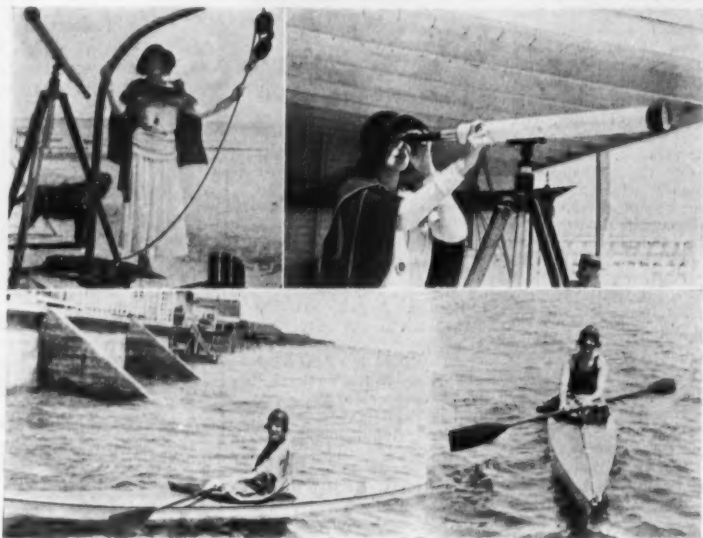
6 East 81st Street, New York City

L. LILLY, Secretary

Tel. Butterfield 8573

# WHERE THELMA GIVEN LIVES AT PROVINCE- TOWN.

(1) The telescope, the davit, the canoe, the dog—and Thelma. (2) Trying to make out what the wild waves are saying out on the bar. (3) In the kayak, à la Eskimo. (4) All ready to tip over.



NIKOLA ZAN, with a pet cub bear, snapped at the foot of Mt. Hood.



## BURNET C. TUTHILL,

general manager of the Cincinnati Conservatory of Music, and his daughter, Anne, among the eternal snows of the Rocky Mountains in Colorado. During his vacation in the West, Mr. Tuthill directed the Denver Municipal Band as guest conductor.



## ELSA ALSEN IN SWITZERLAND,

where the singer is spending her summer. Mme. Alsen has been invited to give several guest performances as Brunnhilde in Die Walküre at La Scala next season, but unless the dates can be changed, she will have to forego the performances as they come at the same time as her concert tour in America.



## CELEBRITIES IN FRANCE.

Hans Kindler (left) and Leopold Stokowski photographed in the court of the former's home at Senlis, France. Mr. Kindler recently gave three successful recitals in Paris.



## FREDERICK TILLOTSON,

the pianist, who had a highly successful début as soloist with the Boston Symphony Orchestra last season, has been coaching with Tobias Matthay in London since early in the spring. Mr. Tillotson writes that his work with the celebrated English teacher has exceeded all expectations. The Boston pianist exhibited his fine talents at Queen's Hall, July 22, at the fifth and last recital of the Summer Festival, given annually by the Tobias Matthay Pianoforte School. Mr. Tillotson returns for an American tour in the fall.



## HOW DALMORES SPENT HIS VACATION.

(1) Relaxing at croquet. (2) Enjoying his Rolls Royce. (3) On his bicycle. (4) Driving his Rolls Royce, Jr.





**HIS MOST APPRECIATIVE AUDIENCE—**

Guy Maier and Robert Maier, age four months, out on a picnic in the mountains of Maine.



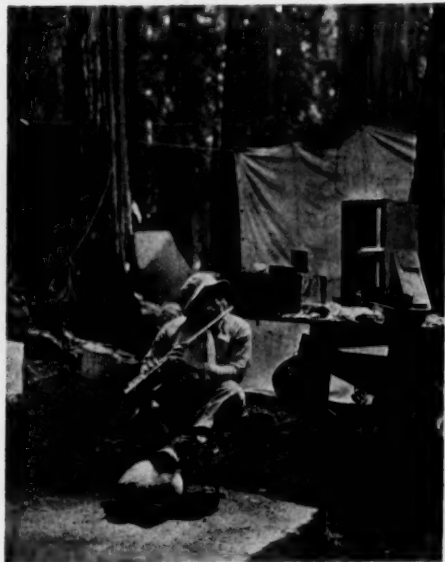
**MAY PETERSON**

photographed with her husband, Col. E. O. Thompson. Both pictures were taken in Amarillo, Tex., where Col. Thompson is proprietor of the leading hotel. They will maintain residences in Amarillo and New York.



**MILDRED BRYARS,**

contralto, "Smilin' Thru" at her summer home in St. Louis.



**ELIAS HECHT,**

founder and flutist of the Chamber Music Society of San Francisco, caught in an unguarded moment on his summer vacation, performing a "grotesque" for the benefit of the feathered warblers surrounding his camp among the giant Redwoods of Northern California.



**WILLIAM FORMAN,**

baritone, pupil of Giuseppe Boghetti, New York and Philadelphia vocal teacher. Mr. Forman is the possessor of an unusual voice of extensive range and thrilling quality. He will make his debut this coming season. (Photo by Kubey-Rembrandt)



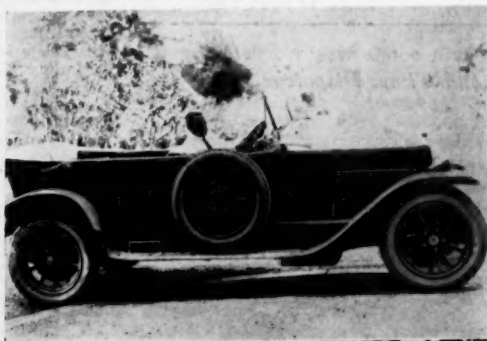
**MARGUERITE MELVILLE LISZNIEWSKA,**

well known pianist and head of the piano department of the Cincinnati Conservatory of Music, who is visiting her friend and former pupil, Olga Meyer, at Menlo Park, California. On August 19 Mme. Liszniewska played the Schumann concerto at the Hollywood Bowl with the Los Angeles Philharmonic Orchestra under the direction of Alfred Hertz.



**FREDERICK GUNSTER,**

tenor, kodaked in an Italian garden, in Birmingham, Ala., where he is spending his summer vacation. Mr. Gunster's next recital engagement will be at Chapel Hill, N. C., before the University summer school, August 28.



**MR. AND MRS. FRITZ REINER AT THEIR VILLA, IN BOLOGNA, ITALY.**

(Above) The conductor loves motoring. (Below) A garden party at the Reiner's Villa (without prohibition). (1) Fritz Reiner, (2) Mrs. Reiner holding the MUSICAL COURIER, (3) Mrs. Certani (violinist), (4) Mr. Certani (violinist).



**MR. AND MRS. ARNOLD VOLPE AND MR. AND MRS. HARRY WEISBACH,**

at the latter's summer estate at Lenox, Mass., where the well known conductor and his wife were guests during their Eastern visit this summer. Mr. Volpe, music director of the Kansas City Conservatory of Music, had a guest appearance with the Goldman Band on the Mall and with the Philharmonic Orchestra at the Stadium. Mr. Weisbach was a pupil of Mr. Volpe (in violin) and former concertmaster of the Chicago Symphony Orchestra for nine years.

### Hughes Master Class Closes

Edwin Hughes' summer master class, the most successful of the summer classes which he has held in New York each year during the past eight years, came to an end on August 16. It was attended by pianists and teachers from all parts of the country, from Maine to California and from Florida to Oregon. The students had the advantage of both private and class lessons with Mr. Hughes, the



EDWIN HUGHES

classes being admirably arranged for the presentation and elucidation of modern technical methods, together with the esthetic principles of piano playing. Copious illustrations from a large range of musical literature were given throughout by Mr. Hughes, his artist-pupils and members of the class.

A feature of the summer session, as in former years, was the highly interesting series of individual recitals, given

each Wednesday evening by artist-pupils of Mr. Hughes. These served as an actual demonstration of the remarkable pianistic achievements to which the gifted young artists who appeared in them have attained under the guidance of their master, and they were enjoyed not only by the members of the summer class, but also by many musicians of prominence from New York and elsewhere. The young artists who took part in the Wednesday evening recitals included Mathilde Harding, whose debut in Aeolian Hall last season has been described as "sensational"; Lynette Gottlieb, Jeanne Rabinowitz, Tilly Sper, Lalla Thomason and Edith Widmer Wick.

The programs included such representative works as the Appassionata sonata and the Sonata, op. 2, No. 2 of Beethoven, the Bach-Busoni prelude and fugue in D major, the Bach Italian concerto, the Eroica sonata of MacDowell, César Franck's prelude, fugue and variation, Liszt's Hungarian fantasia and eighth rhapsodie, the Faschingschwank of Schumann, and the fantasia, op. 49, Barcarolle, rondo, op. 16, polonaise, op. 53 and numerous other major compositions of Chopin, Brahms, Debussy, Rachmaninoff, Scriabin, Blanchet, Dohnanyi, Pisk-Mangiagalli, and many others were represented, and Walter Niemann's Romantische Sonata, op. 60, received its first performance in America on the program given by Jeanne Rabinowitz.

The series of recitals was brought to a close with a delightful evening of two-piano music, played with fine perfection of ensemble by Mr. and Mrs. Hughes, the program including the seldom-heard suite, op. 17, of Rachmaninoff Rondo, op. 73, of Chopin, and the Variations of Saint-Saëns and of Schumann.

During each of the past two seasons, three Hughes' pupils have given recitals in Aeolian Hall, and this coming season several others will make their official bow before the musical public of New York. The list of Hughes' pupils who have made successful appearances with orchestra and in recital in New York and elsewhere is already a large one, increasing rapidly with each season.

Mr. Hughes will spend the remainder of August and September in Willsboro, N. Y., on Lake Champlain, resting and preparing his programs for the coming season, which opens with an appearance at the American National Music Festival in Buffalo on October 9. He will attend the Chamber Music Festival in Pittsfield, Mass., during September, returning to New York the end of that month. In addition to his concert work, he will continue to teach a limited class of advanced and professional pianists.

Mr. Hughes has been for a number of years editor-in-chief of piano music for the firm of G. Schirmer, Inc., during which time he has brought out new editions of a large number of the most important works in the pianoforte literature. The latest to appear is a new edition of the Well-Tempered Clavichord of Bach, which has just been issued by the publishers.

The success of the master classes conducted by Mr. Hughes has become so well known throughout the country that, previous to his New York class this summer, he was engaged to hold master class sessions for the Ganapol Studios of Musical Art in Detroit, Mich., and at the annual convention of the Minnesota Music Teachers' Association in St. Paul, Minn.

B. F.

### Louis Bachner Sails Back to Europe

Louis Bachner, the well known Berlin vocal teacher, dropped into the MUSICAL COURIER office recently to say good-bye on his way back to his home in Berlin after his first visit to his native country in fourteen years, made for the purpose of visiting his relatives. Mr. Bachner, upon whom the passing years have left almost no trace, looked exceedingly well, and reports that he has all he can possibly do in Berlin, his pupils being composed largely of well known professional operatic and concert singers who come to him at regular intervals for vocal advice and repairs.

Mr. Bachner numbers among his clients, besides numerous German singers of prominence, two members of the Metropolitan Opera Company, Rudolf Laubenthal, the young tenor who made a distinct success last season, and Karin Brantzell, contralto, whose Metropolitan debut was also a most distinct success.

Mr. Bachner was only able to stay in America three weeks and will reopen his Berlin studio as soon as he reaches that city. He was very much impressed with the tremendous economic, architectural and political changes which have taken place here since his last visit. He paid a special visit to Boston, where he began his concert career, peculiarly enough, as a concert pianist.

### Achievements of Belle Forbes Cutter

Belle Forbes Cutter, vocalist and pedagogue, must be given higher distinction than that accorded the ordinary pedagogue, as her achievements both as singer and instructor warrant this recognition.

She has an unusual equipment for the work of the studio and is as happy at the piano as she is before the footlights. She enjoys the advantage of a thorough schooling under the eminent voice master, Frantz Proschowsky, both in Paris and Berlin, and others. Having acquired an extensive routine, her original ambition was the operatic stage. Her voice has been heard frequently in Europe, her vogue being such that she was sought by royalty in Germany, Holland, etc., and wherever she appeared in concert.

In America, Mrs. Cutter has appeared with the New York Symphony Orchestra, and with the late distinguished baritone, David Bispham, etc. Developments in her career induced her to locate permanently in Chicago, where she has since demonstrated her particular fitness to school the voice successfully. Mrs. Cutter is the fortunate possessor of an engaging personality aside from those natural attributes necessary to the successful inculcation of musical knowledge—conveyance to pupil. This appears to have become a distinct art in her curriculum. Voice placing and tone production are her specialty. She has coupled musical understanding with kindly spirit, consistent discipline and forceful



BELLE FORBES CUTTER

execution, to bring out all the pupil has given her to work upon in intelligence and talent. She has gained triumph upon triumph in thus equipping numerous pupils whose accomplishments in concerts and oratorios, etc., have been satisfyingly brilliant. Mrs. Cutter is an important part of the faculty voice department of the Chicago Musical College.

### La Forge-Berumen Studio Activities

Frank La Forge and Ernesto Berumen have had one of the busiest summer seasons in New York, and have left for the West on a well earned vacation. During the months of June and July nine musicales were given at the La Forge-Berumen Studios, and two at Aeolian Hall, in conjunction with the Duo-Art piano. Pupils from all over the country, and especially from the South, came to study with both Mr. La Forge and Mr. Berumen, and a great many will remain for the winter.

The La Forge-Berumen Studios will re-open on September 8, and the first noonday musicale at Aeolian Hall, under the personal direction of Mr. La Forge and Mr. Berumen, will take place on Friday, October 31, at twelve o'clock noon.

### Strassners to Give Joint Recitals

Isidor and Anna Blumenfeld-Strassner, the former a pupil of Ovide Musin and Willy Hess, and the latter a graduate of the Institute of Musical Art, New York City, will give joint violin and piano recitals in New York and on tour during the coming season. Mr. and Mrs. Strassner have just returned from Germany where they appeared in many successful recitals.

### May Peterson to Sing in Denison

After, and in connection with her appearance in Tallahassee, Fla., on December 3, May Peterson will sing in Denison, Tex., under the local auspices of the Y. M. C. A. Incidentally the soprano is unusually popular in Texas and her recent marriage to Col. E. O. Thompson, of Amarillo, Tex., has done much to promote this feeling.

**STONE SOPRANO**  
Studio: 9 East 59th St., New York  
Telephone: Butterfield 3917

**We Will Co-operate With You or Manage  
Tours, Concerts, Publicity, Etc.**

Address: WALL STREET AMUSEMENT CO., 25 Beaver St., N. Y.  
Telephone 0681 Broad

Time, Money and Manager's Fee Eliminated  
Joint Recitals Arranged with Prominent Stars

WANTED—Artists for social events, exclusive hotels, etc., for fall.

### New Violin Master School

Honorary Presidents: EUGENE YSAÏE, FRITZ KREISLER, PABLO CASALS  
Artistic Direction: LUCIEN CAPET, S. Joachim-Chaigneau, Albert Jarosy  
(Opening October, 1924)

Apply to:  
"INSTITUT MODERNE  
DE VIOLON,"  
69, RUE DE L'ASSOMPTION  
PARIS

"His singing of the Grieg and Rubinstein songs was worth going  
a long way to hear."—*Richmond Times-Dispatch.*

*Frederick Gunster.*  
TENOR

Management: R. E. JOHNSTON, 1451 Broadway, New York



© Underwood &amp; Underwood

**MANA-ZUCCA**  
"IN LOVELAND"

Published by  
CASSEL MUSIC COMPANY  
Room 420, 26 West 42nd Street  
New York City

A New  
Mana-Zucca song  
for  
high and low  
voices

Sung by Miriam Fine, Frances Sebel, Irving Miller, Rea Stella, Ernestine Bernard, Emma Starman,  
Betty Winkelman, R. Olmsted and others.



## MUSIC ON THE PACIFIC SLOPE

### LOS ANGELES HEARS GENTLE IN SECOND BOWL APPEARANCE

Other Concerts in Bowl Continue Popular—Spanish-Mexican Night Proves Interesting—Other News

Los Angeles, Cal., August 10.—The concerts in the Hollywood Bowl continue to hold attention. More Wagner and Tchaikowsky numbers have been played than any others so far. The August 5 program opened with the Brahms symphony No. 1 in C minor, followed by Liadow's Russian Folk Songs played for the first time in Los Angeles, as were the Dances from Prince Igor by Borodin which finished the program.

#### THURSDAY NIGHT CONCERT

Thursday night's concert opened with the music to a Midsummer Night's Dream by Mendelssohn; followed by Danse Macabre, Saint-Saens; the second Hungarian rhapsody, Liszt; the Andante Cantabile from Tchaikowsky's string quartet, and his 1812 overture. Special mention should be made of the clarinet work of Pierre Perrier in the cadenzas of the second rhapsody.

#### ALICE GENTLE HEARD FRIDAY

On Friday, Alice Gentle made her second appearance. As before this popular artist completely filled the Bowl—her audience, in many cases, being obliged to sit on the mountain sides for lack of other seats. She sang the Ritorno Vincer from Aida, and the two Strauss songs, Cacic and Morning. All her offerings were received with enthusiasm.

#### SPANISH-MEXICAN NIGHT

Saturday was Spanish-Mexican night. The Bowl was decorated effectively Spanish, as well as for the Lion's Club which attended. Alma Real was soloist and Arthur Alexander, guest conductor. The program opened with the Carmen suite No. 2, followed by Tango, Albinez, and Rhapsody Espania, Chabrier. Miss Real sang the prayer from La Tosca and was called before the footlights time after time. She refused an encore as she was later to sing a group of Mexican songs in costume. She received many flowers and unlimited applause. One of the folk songs, La Hamaca, was arranged by Charles Flummis and Arthur Farwell; another, Carmen Carmela, was by Gertrude Ross who accompanied her. The surprise of the evening was the Characteristic Suite in four numbers by Eduardo Vigel, conductor of the opera in the Theater Esperanza Iris in Mexico City. This suite was originally written as separate pieces. They are very Spanish in type with a strong dance movement, rhythmical and originally tuneful, especially the Tarantella. All four were startlingly novel and were received with every evidence of appreciation by the audience. Vigel, himself, conducted his composition most artistically.

#### NOTES

Marjorie Dodge, soprano, who has returned to Los Angeles after a successful Eastern tour, gave a splendid recital at Millsbaugh Hall, University of California, Southern Branch, on August 5.

Harold Hurlbut, New York vocal teacher, featured songs by Hallet Gilbert who was guest of honor at his last lecture-recital. Mr. Hurlbut has been obliged to add eight weeks to his stay in Los Angeles.

Mr. and Mrs. Hallet Gilbert entertained elaborately at their Pasadena home in honor of Mr. and Mrs. Yeatman Griffith andd Gabriel Ravenelle the night of August 2. Mr. Ravenelle has lately been added to the Davis College of Music faculty.

David Owen Jones and Jeanette Christine, of the Dinevor Concert Company, who have had numerous professional engagements in and around Los Angeles, leave for San Francisco to fill numerous others in that neighborhood.

Raymond Harmon and Celeste Reyus are to tour the state for four weeks, in an art cycle, with costumes and stage settings.

The Philharmonic Trio—composed of Jules Lepske, violinist; Earl Bright, cellist, and Alfred Kastner, harpist—has filled a number of summer engagements.

Albert Ruff, New York voice authority conducting a

master class in Los Angeles, has had a number of his lectures on the voice given space in the daily papers in condensed form as being interesting and valuable to everyone.

Pearl Witherbee, vocalist and teacher, has returned from her vacation and opened her new studio in the new Friday Morning Club Building.

R. Le Monte Parker, director of the Great American Band—fifty or more musicians—some of whom are members of the Philharmonic Orchestra—which has been giving concerts every Sunday afternoon at Lincoln Park, has come to the front with a plan for endowed, free band concerts in every park in Los Angeles.

Mme. Sprotte has closed her studio and is on a vacation. Yeatman Griffith, vocal teacher, whose master classes have just closed, has had a phenomenally successful season and, to the regret of all, has departed for the north where he will conduct another master class.

The Gamut Club gave a concert for the benefit of disabled veterans on August 7.

B. L. H.

### SAN FRANCISCO'S FOURTEENTH SYMPHONY SEASON ANNOUNCED

#### Notes

San Francisco, Cal., August 5.—A. W. Widenham, secretary-manager of the Musical Association of San Francisco, made preliminary announcements of the fourteenth season of symphony concerts to be given under this organization's auspices. This season will begin on October 31 of this year and will take place at the Curran Theater. The usual series will be divided into twelve Friday afternoon concerts, twelve Sunday concerts and ten Sunday Pop concerts. Mr. Widenham's announcement included the following: "The orchestra will continue under the direction of Alfred Hertz, thus assuring music lovers of the same artistic progress and performance which has characterized the work of the organization in the past. The opening has been placed later than usual this year in order to avoid conflict with the performances of the San Francisco Opera Company, the opera orchestra being made up of members of the symphony. Announcement will be made at a later date as to soloists for the regular series and also as to the details of the Second Spring Music Festival which it is proposed to give during the last two weeks of April."

Annie Louise David, the charming harpist and teacher, arrived in San Francisco to resume her summer classes. It is Mrs. David's intention, at the present time, to remain in California until after the first of next year in order to fulfill a number of engagements which her manager, Alice Seckels, has already secured for her.

Mr. and Mrs. Yeatman Griffith, accompanied by their daughter, and Imogene Peay, Mr. Griffith's efficient accompanist, made a brief stay here during this week en route to Portland. While in San Francisco, Ida Scott arranged a reception in honor of these distinguished visitors, inviting about 150 guests to the affair.

Esther Deininger, a favorite San Francisco pianist, is now studying with E. Robert Schmitz and Alfred Cortot in Paris, and receiving much praise for her pianistic gifts.

Joseph George Jacobson, pianist and instructor, has returned from his two months' summer outing and reopened his studio. His long list of pupils have already commenced their lessons and Mr. Jacobson anticipates an active year.

Uda Waldrop, municipal organist, pianist and composer, with his charming wife, Margaret Raas Waldrop, the soprano, has enjoyed a thorough rest in the heart of the Feather River country. Mr. Waldrop will again preside over a large class of students, attend to his duties as organist, resume his position of music director of the First Congregational Church, as well as fill numerous engagements as accompanist to prominent artists.

C. H. A.

#### SAN DIEGO, CAL.

San Diego, Cal., August 10.—A delightful concert was given by John Doane, organist of New York City, at the Organ Pavilion in Balboa Park for the benefit of the San Diego Civic Music Center project. Mr. Doane was assisted in ensemble numbers by three San Diego musicians, Edythe

Reily Rowe, cello; Bessie Knox Kintner, violin, and Ellen Bronson Babcock, piano. Quite a sum was realized.

Laura de Turczynowicz is presenting The Pirates of Penzance in La Jolla with her local operetta company.

Royal Brown, organist of San Diego, has been giving a series of recitals in Balboa Park. He recently played a fine Bach program and is this week to present a program devoted entirely to American composers.

Mrs. Montgomery Brackett of La Jolla presented Lillia Snelling, mezzo-contralto, in an interesting program at the La Jolla Woman's Club House. Mme. Snelling is a vivacious and charming person and has a splendid voice, which she uses with discretion. In her French numbers she was particularly fortunate. John Doane was Mme. Snelling's able assistant at the piano.

The San Diego Oratorio Society has announced the date for Elijah as September 15.

The many friends and admirers of Florence Schinkel Gray (Mrs. Tyndall Gray), one of San Diego's prominent musicians, a pianist and teacher of the first rank, are welcoming her home again after a three years' sojourn in Ireland, where Mr. Gray has been engaged in business.

E. B. B.

### THE ROYAL EISTEDDFOD

(Continued from page 8)

lasting. Eight choral societies competed, and the Welsh Symphony Orchestra accompanied each in turn. This made an interesting day's work, but the musical pleasure was impaired by the fact that these amateur conductors, while well able to deal with singers alone, were nonplussed by the orchestra.

The singers were not prepared for the instrumental sounds. Probably not one of them had any idea of Bach's trumpet writing. This caused the competition to fall below the Eisteddfod average. Nevertheless, it was remarkable enough in a way. Only one choir came from a big town (Cardiff). The rest were from Glamorganshire mining valleys. Where else in the world are there so many choral singers in as small a territory?

#### THE CHOIR COMPETITIONS.

There was exquisite singing in the women's choral competition. The test pieces were Gustav Holst's Sweet and Low and a Welsh part song by E. T. Davies. The men's choirs made the great sporting event of the week. The crowd was as keen and absorbed as at a prizefight. The test pieces were Dominus Illuminatio Mea, by Walford Davies, and S. E. Lovatt's Hereward, both unaccompanied. Walford Davies' piece set problems of taste and feeling that were not always solved. It is a meditation and a prayer on the hour of death. But if one can put aside the singers' common fault of scoring separate points at the expense of the general sense and fluency of the music, we heard for some four hours that day some very wonderful singing. The passion and intensity with which these men sang! Many at the end were to be seen with tears streaming down their cheeks. At the end of one performance I saw a young bass seize his neighbor by the shoulders and give him a hearty kiss—an unimaginable sight in England.

#### INSULARITY.

Sir Richard Terry, the English musician, who was one of the adjudicators this week, threw an apple of discord into the Eisteddfod by his advice to the Welsh to cultivate their national music (folk songs and hymn tunes) uncontaminated by outside notions of music. This advice chimed in with the ideas of a little band of ardent nationalists, which comprises Vaughan Thomas, Cyril Jenkins and Leigh Henry, who are opposed to the orthodoxy of Walford Davies. Walford Davies believes in giving the Welsh the opportunity of knowing the best music that has stood the test of time. His theory, in a word, is that the would-be musician should know the classics. The nationalist party desires to preserve the purity of national feeling by excluding outside influences, and there has been much talk this week of a new "Offa's Dyke" (i. e., a barrier between Wales and England). If the reader realizes that there has never yet been a Welsh composer of international reputation, and that the best Welsh music consists of a handful of folk songs and hymns, he will see that these enthusiasts propose that the ordinary lover of music in Wales should incur a severe deprivation for the sake of a very problematical advantage. But then, the nationalist spirit is apt to manifest itself in an outbreak like measles. In the meantime, Wales, a nation of choral singers, knows nothing of sixteenth century polyphony.

### PACIFIC NORTHWEST DIRECTORY

**ARMSTRONG, FRANCIS J.**  
Violinist-Teacher-Conductor. The  
McKelvey, 1519 Third Ave., Seattle

**ELWYN CONCERT BUREAU—**  
Western Management  
Concert Artists and High Class Musical  
Attractions  
Broadway Building, Portland, Ore.

**KANTNER, CLIFFORD W.**  
Voice  
Representing Edmund J. Myer  
306 Spring St., Seattle

**OATMAN, JOHN R.**  
Musical Courier Correspondent  
805-6 Porter Bldg., Portland, Ore.

**CORNISH SCHOOL OF MUSIC, INC.**  
Dramatic Arts and Dancing  
Nellie C. Cornish, Director  
Roy Street, at Harvard, Seattle, Wash.

**JACQUES JOU-JERVILLE of Paris**  
Operatic Tenor  
Formerly Boston Opera and leading  
grand opera of France  
Head Voice Dept. Cornish School,  
Seattle.

**KRINKE, HARRY**  
Suite 506, The McKelvey, Seattle, Wash.  
Advanced Instruction of Piano

**TOWNS, KIRK**  
Baritone  
205 The McKelvey, Canadian Club  
Seattle New York

### PACIFIC COAST DIRECTORY

**BECKER, MR. and MRS. THILO**  
Piano, Violin  
431 So. Alvarado St., Los Angeles

**BRESCIA, DOMENICO**  
Voice Specialist—Composition  
603-4 Kohler & Chase Bldg., San Francisco

**PERSINGER, LOUIS**  
Management Selby Oppenheimer  
68 Post Street, San Francisco  
Complete Faculty of Artist Teachers

**STETZLER, ALMA**  
Voice—Opera Coach  
Egan School  
1324 So. Figueroa St., Los Angeles

**BEHYMER, L. E.**  
Manager of Distinguished Artists  
705 Auditorium Bldg., Los Angeles

**LOTT, MR. and MRS. CLIFFORD**  
Voice and Piano  
912 W. 20th St., Los Angeles

**SPROTTE, MME. ANNA RUZENA**  
School of Vocal Art  
Sixth Floor of Tajo Bldg., Los Angeles

**ZOELLNER CONSERVATORY OF MUSIC**  
1250 Windsor Blvd., Los Angeles, Cal.

**BOWES, CHARLES**  
Teacher of Voice  
446 South Grand View, Los Angeles

## BARONESS NORKA ROUSKAYA FINDS ONE ART IS INADEQUATE FOR EXPRESSION

Is Both Violinist and Dancer—A Series of Successes in Latin-American Countries—To Return to Europe and Then America

Various are the mediums through which music may be interpreted, and while it is interesting to compare the interpretations of a number of artists, either in the same or different mediums, it is not often that the public may observe one artist interpret the same music in more than one form.

"I love to play the violin and have been very successful with it, but felt it was not enough. I also love to dance and I felt the necessity of giving expression to the music I played through the dance also."

Baroness Norka Rouskaya spoke with enthusiasm. One felt as she talked that she possessed unusual vitality, an abundance of temperament and a joy in her work. It was not hard to imagine that the Latin-American countries, where she has been appearing for several years, went wild with enthusiasm over her.

Baroness Rouskaya was born in Switzerland, but inherits from her father's side Russian, and from her mother's, French and Italian characteristics. As a friend remarked, "She has a league of nations within herself." Perhaps that accounts for her versatility as an artist.

As a child Rouskaya was exceedingly fond of beautiful dancing, and whenever her mother took her to the theater to see a fine dancer she would sit entranced, whereas most children of her age would be restless. She first took up seriously, however, the study of the violin, and had instruction with such noted masters as Cesar Thomson. She gave many concerts and was much admired as a violinist.

"Now I felt I wanted to add to that, so took up dancing," continued Rouskaya. "My studies in violin and the dance were carried on in the best schools and under the instruction of excellent teachers in Italy, Belgium, Russia and France. My thorough musical foundation aided me greatly in my progress in dancing, for I believe that a thorough musical knowledge is essential to one who would interpret with true artistry through the dance. When I hear beautiful music it always inspires me with ideas, which I must translate into terpsichorean art."

"No matter how technically perfect and how graceful

a dancer may be, she must present ideas, must express individuality in order to hold people today. The public demands more than a fine voice or a perfect instrument. One must be an all-round artist."

And so Rouskaya divides her program, devoting the first half to the violin and the second to the dance, fascinating her audiences in her interpretations in both.

When the war broke out, Baroness Rouskaya's tour was interrupted and she went to Buenos Ayres. She began



Photo Cabrera

BARONESS NORKA ROUSKAYA

there a tour which took her through Argentina, Uruguay, Brazil, Chile, Peru, Ecuador, Colombia, Venezuela, Central America, Mexico, Cuba, and the West Indies. She was highly praised in all these countries both as a violinist and a dancer. For instance, after her debut in Chile, it is said she was hailed as a queen, being carried, like a real conqueror, on the shoulders of the people. The newspapers commented enthusiastically about her "magic violin" and the "intensity of her dances."

"In 1919 I played in New Orleans. After my return to Mexico I had an offer from the Columbia Recording Company for a six months' tour, which took me to many of the principal cities of the United States, during the season of 1919-1920."

Baroness Rouskaya recently came from Havana for a short visit in New York before sailing for Europe.

"It is six years now since I have been in Europe, and I am anxious to get back and renew my acquaintance with the Old World. I am going first to San Sebastian, the popular and very exclusive Spanish summer resort. My tour will take me through Spain, Italy, France, and other places, and I plan to be back in New York in the spring."

And there are many who are already looking forward to her New York appearances next spring. E. V. H.

### Pauline Cornelys Praised by French Novelist

The naughty and witty French novelist, Willy (pronounced Weelee), is in his more serious moments a very fine music critic. Among the French musical periodicals to which he contributes are *La Revue Musicale* and *Sur la Riviera*. In this latter magazine, the more important and interesting performances and personalities of the Opera of Monte Carlo are mentioned on his page, entitled: *Bruits des Coulisses*. Falling under this category the Schumann Faust and its interpreters were touched upon by his pen. He calls Pauline Cornelys' interpretation of Marguerite "Touching, desolate, ecstatic," and also says that "Richard Bonelli baritones in a voice at the same time warm and fresh."

### Elinor Whittemore Plays for Sir Thomas

It rained in that persuasive English way to which Londoners refer quaintly as "drizzle," but it prevented Sir Thomas Lipton from taking his dinner guests about the grounds of his famous country place.

"So!" he exclaimed enthusiastically, "I shall have that much more time to hear the little American girl play her violin." It is better to leave out Sir Thomas' Scotch-Irish accent, although it is a part of his great charm.

Elinor Whittemore, "the little American girl," had

obligingly brought her fiddle, trusting that there might be an accompanist. In the party were General Coleman du Pont, Randall Coleman, Mrs. C. B. Claire (Ina's mother), Mrs. Charles Whittemore, Louise Prussing, Katharine Lane Spaeth, W. K. Lane, Jr., and Dr. Fairweather, who guards the yachtman's dinner hour health every evening. And not one of them felt quite up to an unpracticed accompaniment, even for Ave Maria.

But artists are resourceful. Miss Whittemore played for over an hour, somewhat assisted by a player piano (an English make), and then she carried on, unaccompanied. The Irish Tune from the County Derry delighted Sir Thomas particularly, and she even managed some Scotch airs which were not really in her repertory, besides Kreisler's Old Refrain and Liebeslied.

Since the host sent her a picture of himself, yachting cap and all, inscribed "To the most charming violinist who ever did me the honor to play in my house," Miss Whittemore might easily feel that her skillful bowing triumphed over a few handicaps.

## MUSICAL COURIER READERS

### Anent Crippled Voices

To the Musical Courier:

Having given some important facts regarding Crippled Voices, in the August 7 issue of the *MUSICAL COURIER*, in a letter which was written with reference to an article published on July 10, I have been urged by many of my pupils and friends (constant readers of the *MUSICAL COURIER*) to answer the second article on the same subject, which appeared in the issue of July 31.

In this article the author insists that the keenest ear of the vocal teacher cannot guide him in controlling correct tone production, and that unless he is a laryngologist he cannot attempt to teach voice, "no matter what knowledge of music and experience in actual singing he may have had."

According to the author's theory, every throat specialist could be a voice teacher, as he does not need to hear the voice, only to examine the larynx each time, and see if "the actions and interactions of muscles and cartilages" are correct.

It is a foregone conclusion that every competent voice teacher must know the anatomy of the throat, just as every competent piano teacher must know the anatomy of the hand and arm, although the former need no more be a laryngologist than the latter an anatomist.

Every voice specialist knows how the larynx works in producing a tone, as well as what is its correct function. This knowledge is essential, but the enormous research entailed in knowing the correct functioning of the voice is far more important.

By the sound of the tone alone, the expert voice teacher can tell if the larynx is working correctly; there is no necessity of examining the throat of the pupil at each lesson. This would only irritate the larynx and be ridiculous, as the tone could not develop correctly if the larynx did not function in accord with it.

Finally, it is the result which counts. When the pupil's voice is free and beautiful, when he never feels the slightest uneasiness while singing, and has no trouble whatever with his throat, then this proves beyond doubt that his larynx is functioning correctly, and if the laryngologist, by means of his laryngoscopic examination, finds it different, then there is something wrong with nature, or rather with the knowledge of the laryngologist.

(Signed) ROSE TOMARS.

### Regina Diamond Praises Cry of the Woman

Regina Diamond is most enthusiastic in her praise of Mana-Zucca's song, *The Cry of the Woman*. She writes: "The more I sing it, the better I like it, and so do my audiences. It is most elevating and majestic. I am continually programming it, likewise your other magnificent song, *Rachem*."

### Extra Orchestral Appearance for Althouse

In addition to his two appearances with the Minneapolis Symphony Orchestra in Minneapolis and St. Paul, Paul Althouse has been engaged for an additional performance with the orchestra. The extra concert will be given in Minneapolis and the popular tenor will sing excerpts from *Lohengrin* with the accompaniment of the orchestra.

### Another Southern Date for Leginska

Contracts have just been signed for a recital next season in Richmond, Va., by Ethel Leginska. The concert will be under the auspices of the Woman's Club and will come directly after Leginska's recital in Tallahassee, Fla., at State College, which has already been announced.

## SODER-HUECK

EMINENT VOICE TRAINER AND COACH OF

George Reinher, Walter Mills, Marion Lovell, Elsie Marion Kelling, George Reinher, Harigra Kikbride, Joseph Hempelmann, Elsie Sebastian, Anna Reichel, Bertha Johnston, etc.

### FALL SESSIONS—SEPTEMBER 15

at the New York Studios: Metropolitan Opera House  
Phone: 4119 Penn. and 2034 Penn. 1425 Broadway, New York

## HOTEL EUROPEAN PLAN LATHAM

COMPLETELY RENOVATED

In the Heart of New York's Business and Shopping Centre  
Thoroughly modern throughout. Superior Cuisine.  
Exceptional Service. Rates \$2.00 a day and upward.

EMIL H. REINERS, Manager

28th St. and Fifth Ave. New York

## Edwin Hughes

THE EMINENT AMERICAN PIANIST

340 West 89th Street Steinway Piano New York City

## STRASSNER JOINT RECITALS

INSTRUCTION

Studio: 1990 Crotona Avenue, Bronx, N. Y.  
Telephone: Fordham 7516

## "BOBOLINKS," Cantata for 3 Part Children's

Chorus and 2 Solo Voices

With Piano or Orchestra Accompaniment. Pub. by Theo. Presser, Philadelphia

CARL BUSCH

305 Studio Building Kansas City, Mo.

## RATA PRÉSENT

"Planète of Re-engagements"

Management: Rata Présent, Hotel Majestic, New York City

## ANTOINETTE HALSTEAD

AMERICAN CONTRALTO

MANAGEMENT:

R. E. JOHNSTON, 1451 Broadway, New York City

## HARLEY THORPE

complete absolute VOCAL development control

424 W. 110th Street  
Cathedral 4980

Summer Address:

Wagner Platz 6  
Berlin-Friedenau,  
Germany

Re-opens New York  
Studio Oct. 5th,  
19 West 55th Street

## ALBERTO JONÁS

Tel. Schuyler 9923



## CHARLES

## MARSHALL

"Greatest Operatic Tenor on the Stage."—Herman  
Devries, *Chicago American*, Nov. 14, 1923.

Management: HARRISON & HARSHBARGER,  
1322 Kimball Bldg. Chicago, Ill.



## OPINIONS OF THE PRESS

## Lucrezia Bori

The accompanying press notices tell in no uncertain terms of the tremendous success scored by Lucrezia Bori at some of her appearances at Ravinia Park this summer:

After many years of persistent opera going, I have at last found a soprano who can give the second name-part of Romeo and Juliet the full degree of personal charm that it needs. That soprano's name is Lucrezia Bori, and she sang the role at Ravinia last evening.—Chicago Daily Tribune, July 12.

Lucrezia Bori who first sang the role of Flora in The Love of Three Kings at the Metropolitan, made a wistful, winning figure as the heroine. She sang the music with pure lyric qualities and with a style that projected the poetry as well as the tragedy of the part. She has never appeared here in any role that has brought forth her artistic gifts so conclusively.—Chicago Daily News, July 19.

"If, in checking over the possibilities of a summer evening, you have overlooked Ravinia and its music, you have not yet discovered the utmost in warm weather diversion," writes a leading critic.

"When the opera is Manon, and Lucrezia Bori sings the restless little maid of France, we will wager farthings to feathers that you will vote the time ideally spent."—Glenoe News, July 25.

Lucrezia Bori said farewell to her admirers at Ravinia last night in one of those rare and great performances that make operatic history. The bill was a repetition of Montecchi's The Love of Three Kings.

Again, Mme. Bori, by the magic of her colorful voice, by the beauty and grace of her person, by the force of her dramatic portrayal, made the figure of Flora a symbol of the whole tragedy. . . . Mme. Bori now departs. Her stay with us has been all too brief. Yet she has shown us two sides of an art that must have many attractive facets. First revealed were charm, grace, lightness. She is an astonishingly versatile actress with an economy of gestures that achieves the greatest eloquence despite its restraint. Her hands are as expressive as

Chaliapin's. She moves with rhythmic grace and she can stand still as meaningfully and eloquently as can Mary Garden. . . . We see her go with regret and we hope that we have been sufficiently cordial to tempt her to return.—Chicago Herald and Examiner.

## Marie Novello

Following are some excerpts from the London and Paris press which were published after Marie Novello's recent appearances in both cities:

Among the artists to flood us at this moment with recitals from the four corners of Paris, the pianist, Marie Novello, deserves special mention. In addition to her thoroughly developed technique, she possesses a gift rare among women, the physical force that gives superb, ample sonority to her playing. Yet she does not sacrifice any of the feminine graces. She is the possessor of an infinitely seductive talent. Mlle. Novello never fails to show profound understanding of the composers upon her programs. In her second concert the brio and fantasy with which she played the rondo capriccioso of Mendelssohn was much to my taste, the power and the understanding with which she interpreted the B flat minor sonata of Chopin, the spirit and the lightness she gave to a gavotte by Sgambati, and to Gamini by Ivor Novello. Among the pieces which revealed the complete superiority of Mlle. Novello, the funeral march from the sonata of Chopin is to be cited, which I have rarely heard played with such magnificent sonority; the polonaise in A flat, rendered with impressive assurance, and the twelfth rhapsody of Liszt, which, under the fingers of this exceptional interpreter, sounded like a simple little morceau.—Le Gaulois, June 2, 1924.

Marie Novello gave a piano recital at the Aeolian Hall yesterday, and gave a performance of Liszt's sonata in B minor, which went far to justify the remark of a well known musician that no female pianist has played it as well since Carreno. It had almost masculine vigor, and a great deal of feminine charm, together with abundant technique and a fine sense of proportion. Miss Novello's performance

with the Duo Art piano, which reproduced the playing of M. Cortot of Saint-Saens' Variations on a theme of Beethoven—the Minuet from the sonata in E flat—was exceedingly clever. The agreement between the two instruments was remarkable, and almost reconciled one to the obvious disadvantages of the absence of the second player.

The program also included some Chopin playing, which was brilliant and imaginative, and but for Miss Novello's playing of Debussy's Cathedrale Anglaise, which was added as an encore, was perhaps the most artistic thing of the afternoon.—Crescendo, London Star, July 10, 1924.

The recital series is practically over, but a few late-comers requiring notice. Amongst them are Marie Novello and Arthur Rubinstein, both of whom were heard on Wednesday, respectively at Aeolian Hall and Wigmore Hall. Marie Novello was associated in the afternoon with the wonderful Duo-Art medium in the Beethoven-Saint-Saens Variations for two pianos. The performance showed in an interesting manner the influence of mechanism on human feeling, the limitations of the former and the advantages of the latter. Miss Novello has a powerful technique and plays with an abandon which often has surprising results. It had on this occasion in an interpretation of Liszt's great Sonata in B minor.—London Referee.

## Harold Land

On August 3 Harold Land, baritone, was heard in recital at Stockbridge, Mass. The following comments, which appeared in the Springfield Republican, indicate his success:

Harold Land, baritone soloist of St. Thomas's Church of New York, gave a delightful recital at Heaton Hall before an appreciative gathering last night.

Mr. Land, now well known here, possesses a voice of unusual quality and a temperament which lends rare charm to his varied interpretations. His program last night covered a wide range in its selections and was arranged in four groups, including a French and Italian group, negro spirituals and war songs, Scotch songs and a collection of dialect songs and ballads.

## Georges Miquelle

"Georges Miquelle is certainly one of the finest cellists Albany has heard," was the opinion of the reviewer

for the Albany Evening Journal after hearing that admirable French artist last season. "Except in the hands of the great masters," continued the critic, "the instrument is bound to prove monotonous in a whole evening's concert. The lightness and grace of Miquelle's playing was a revelation."

## Louise Stallings

Louise Stallings, the New York soprano, is a favorite wherever heard, she having been with Chautauqua for several summers. She has been touring North Carolina, Virginia, West Virginia and Western Pennsylvania, delighting thousands with her lovely singing and artistic programs; Marian Carley, pianist, and Willem Durieux, cellist, accompany her. A few sentences from Southern papers testify to her success:

Her singing was a revelation. . . . The applause became so vociferous that she was compelled to respond to encore after encore. Her voice thrilled her listeners; competent judges pronounced her singing the best ever heard in Williamsburg. . . . She has a most charming personality.—Daily Press, Newport News.

Miss Stallings, a young woman of magnificent personality and great personal magnetism, with features and voice suggesting Latin derivation, has a lyric soprano voice of great range, power and control, that was at its best in the faintest passages of the songs she sings in French.—Wilmington Daily.

Her diction is excellent and her personality charming.—Roanoke Times.

She is a singer of charm and program maker of ability, for she pleased immensely a large audience last night. . . . She explained her foreign songs, and interpreted them in a most pleasing manner. In addition to a natural voice of unusual quality, she has an extraordinary personality, which combines in making her an artist. She is a tall, slender brunette, and captivates her audiences almost as much by the gracious appeal of her personality as by the persuasiveness of her musical speech.—Washington Observer.

## ACROSS THE COUNTRY

Andalusia, Ala., August 11.—Andalusia's Summertime Music School closed its fourth session on August 9. Weekly recitals, given jointly by Dwight Anderson (director) and William Meldrum, pianists, Edwin Ideler, violinist, and Lewis Pendleton, singer, all of New York, were features throughout the term. The two pupils' recitals, Tuesday and Friday evenings, and the piano recital given by Blanche Laughlin and Frieda Wichmann, were added features of Commencement Week here. The enrollment this year rose to the 103 mark with five States and the Dominion of Canada represented. This showed an increase over last year of practically one-fourth. With the addition of classes in pipe organ and the proposed addition of a department of instruction in public school music supervising, and the recognition and growing popularity of the school, indications point to an enrollment of 200 next year. Aside from the private lessons in piano, voice and violin, classes in sight-singing, elementary and advanced harmony, counterpoint and normal courses were large and enthusiastic.

The department of pipe organ, to be taught in the new Methodist Church here, will be in charge of William Meldrum who is studying this winter in Paris. A scholarship will be awarded by Mr. Meldrum.

Ten scholarships were given this past season, four offered by the faculty in their own departments. One paid scholarship has already been offered by Mrs. A. S. Douglas of Opp, Ala., for next season. The faculty scholarships are awarded competitively at the opening of each session. P.

Des Moines, Ia., August 19.—Shanewis, the American opera by Charles Wakefield Cadman, was heard here for the first time on August 6 at Des Moines University. A cast of young singers, under the capable direction of Dean Raymond N. Carr, of the Conservatory of Music, gave the production in full stage form, supported by an orchestra of professional players. The intricacies of the score were handled in a masterful manner. Helen E. Riden brought to the title role a pleasing mezzo-soprano voice. Her singing of the Song of the Robin Woman was one of the outstanding features of the production. Paul M. Ray deserves credit for his fine acting and singing in the part of Philip Harjo. Arthur W. Tornquist handled the role of Lionel Rhodes with a voice of pleasing quality and ample volume. Hazel Capps was delightful as Amy Everton, and Ruth Garber, as Mrs. Everton, displayed even more than her usual histrionic ability. The staging was simple, the action adequate; and neither detracted from the effectiveness of the music. The orchestra was excellent. C.

Regina, Saskatchewan, Canada, August 5.—H. A. Bercovitch has taken over the Rex Theater, engaging for his orchestra, Ewart Lyne, piano director; Nina Paulson, L. A. B., violinist, pupil of Christiaan Kriens, New York, and Sophus Emmeluth, drums. With an augmented orchestra it is Mr. Bercovitch's intention to offer some symphony concerts this coming season. G. B. S.

## NEW YORK COLLEGE OF MUSIC

INCORPORATED 1878

114-116 East 85th Street

46TH YEAR

Carl Hein—Directors—August Fraemcke

Violin and Chamber Music, HANS LETZ; Theory, Dr. CORNELIUS RYBNER; 40 other eminent instructors. All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Send for Catalogue.

Lambert

MURPHY

TENOR  
FORMERLY METROPOLITAN OPERA CO.  
For Concert Engagements Apply to  
LOU DON CHARLTON  
Carnegie Hall, New York

## VICTOR HARRIS

THE BEAUFORT

140 West 57th Street

Tel. 3053 Circle

TEACHER OF SINGING IN ALL ITS BRANCHES  
(Member of the American Academy of Teachers of Singing)

## REGINA A. deSALES

VOCAL INSTRUCTION—REPERTORY

5, Boulevard Delessert, Paris

Viola Klais

Organist, Palace Theatre, Philadelphia

Teacher of Organ—Piano—Theory.

Samuel Calvin

BARITONE

440 Knabe Building, New York.

## MILDRED DILLING

HARPIST

Mgt. HARNSEL &amp; JONES, Aeolian Hall, N. Y.

Personal Address: 315 West 79th St., N. Y.

## HANN BUTLER

Soprano

Concerts

PUPILS ACCEPTED

Chicago, Ill.

## OSCAR ANSEMI

Opera School

Milan, Italy

Via V. Monti 46,

The Center for Modern Music

J. & W. CHESTER LTD.,  
11 GREAT MARLBOROUGH STREET  
LONDON, W. 1

Complete catalogues post free on application

## ELINOR WHITEMORE

CONCERT VIOLINIST

Management: R. E. Johnston 1461 Broadway, New York

## GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.

BOOKLETS—CARNegie HALL, New York.

## BEFORE SELECTING YOUR VOCAL TEACHER

READ

"THE SECRETS OF SVENGALI"

By J. H. DUVAL

And You Can't Be Fooled

\$2.00 at all Music Dealers and Booksellers

Publisher—JAMES T. WHITE &amp; CO., 70 Fifth Avenue, New York City



ALBERTO  
BIMBONI

Teacher of Singing

2025 Broadway, New York  
Telephone 6074 Endicott

## AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Henriot Levy,  
Associate Directors.

KIMBALL HALL, CHICAGO, ILL.

## INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

120 Claremont Avenue, corner 122nd Street

FRANK DAMROSCH, Director

TWENTIETH SEASON

An Endowed School

Provides a thorough and comprehensive Musical Education in all Branches and is equipped to give highest advantages to exceptional talents. Additional facilities available in new extension of building. Faculty composed of artist teachers of international reputation. Affiliation with Teachers College, Columbia University, to provide ideal course for School Music Supervisors. Preparatory Centers in different parts of the city for children below High School age. Descriptive leaflet available. Training in Piano or Violin and elements of music, sight singing and Dalcroze rhythmic dancing. Catalogue sent on request. Address—Dept. T

## Cincinnati Conservatory of Music

Founded 1867

## A Complete School of Music

Instrumental Voice Culture Opera Languages Dancing Orchestra Public School Music (accredited) and Drama Dept's.

Ideal Dormitories accommodating 300, on ten acre campus

Catalogue sent on Application

BERTHA BAUR, Director

BURNET C. TUTTILL, General Manager

Highland Avenue and Oak St., Cincinnati, Ohio

## AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC

Thirty-Ninth Season Opens October 1st

Highest Type of Musical Instruction for Professional or Amateur

Unusual facilities for those preparing to teach.

All Branches of Music Taught by a Faculty of Specialists

KATE S. CHITTENDEN, Dean

212 West 59th St. (Central Park South), New York City.

Tel. Circle 5329



**SPECIAL MASTER CLASSES IN VOICE TECHNIQUE**  
**W. HENRI ZAY** with a VERITABLE MASTER IDEA behind them. See, "The Practical Psychology of Voice," pub. G. Schirmer, Studio: 30 West 72nd St. which is a Complete Vocal Method.

## ANIL DEER

Coloratura Soprano  
 Western Management: Adolph Knauer, 79 Central Ave., San Francisco

**ARTHUR J. HUBBARD** VOCAL INSTRUCTOR  
 Assistants: Vincent V. Hubbard  
 Caroline Hooker  
 SYMPHONY CHAMBERS, BOSTON

## Estelle LIEBLING

Soprano  
 Studio: 145 West 55th St., New York Tel.: Circle 8815

## CHARLES SANFORD SKILTON

COMPOSER and ORGANIST  
 University of Kansas Lawrence, Kansas

**O'C QUIRKE** Voice Placement and Opera Class  
 ADDRESS: 54 West 82nd Street New York  
 Telephone 5889 Schuyler

## MAESTRO A. SEISMIT-DODA

The True Exponent of the Art of Singing  
 Special exercises composed for each pupil  
 256 West 97th Street, (Between Broadway & West End Ave.)  
 Phone: Riverside 9012 New York City

## HEMPEL

Assisted by: Coenraad V. Bos, Pianist  
 Louis P. Fritze, Flutist  
 Management of Frieda Hempel  
 185 Madison Avenue New York  
 Steinway Piano

## EDGAR

## STILLMAN-KELLEY

STEINWAY HALL - NEW YORK, N. Y.

## MARGUERITE

**NIELKA** Soprano  
 NOW ON TOUR IN EUROPE

## FEEL MUSIC KNOW MUSIC PLAY MUSIC

Special Student Classes begin September 22nd. Correspondence Courses in Musical Pedagogy, Musicianship and Piano Playing for Teachers. Sight Singing without "Do re mi," "Intervals," "Numbers."  
 Normal Teachers in every State.  
 Send for Catalogue or call for demonstration.

Address: **EFFA ELLIS PERFIELD**  
 121 Madison Ave., (30th St.) New York City  
 Phone Madison Square 9089

## Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.  
 With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.  
 The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
 Information Bureau, Musical Courier  
 437 Fifth Avenue, New York, N. Y.

## OSCAR SAENGER

Studios:  
 6 East Eighty-first Street  
 Consultations and voice trials by appointment only  
 Tel. 8573 Butterfield L. Lilly, Sec'y

Chicago Address: 2128 Lincoln Park West

## MUSICAL COMEDY, DRAMA AND MOTION PICTURES

### THE CAPITOL

The program at the Capitol last week was a decidedly musical one. The overture consisted of the finale from Tchaikowsky's fifth symphony and was given a splendid rendition by the orchestra and its conductor. David Mendoza is still away on his vacation, so Graham Harris took his place and offered a performance that brought rounds of applause from the audience. But the musical program did not stop at this excellent offering. David Saperton, pianist, whose name has appeared before on Capitol programs, gave an excellent presentation of Saint-Saëns' Africa, accompanied by the orchestra.

The prologue to the feature picture, Secrets, starring Norma Talmadge, took the form of a tableau in which Gladys Rice and Richard Bartlett, in the costumes of "Grandma's time," rendered a duet. Memory Lane. Behind the curtain, which reflected their silhouettes, Frank Moulan, Doris Niles and Lina Belis gave a quaint and fascinating dance number.

Secrets was a good picture, including three periods of skirts—the hoop, the bustle and the abbreviated. In all of them Miss Talmadge, as Mary Carleton, says "Yes, John." The picture begins at what is really its conclusion when the heroine, after fifty years of marriage, is waiting for the doctor's report on her husband's illness. In a dainty lace cap, her face wrinkled and drawn, Miss Talmadge manages to convince her audience that three-quarters of a century lie behind her. It is almost a miracle to see her fade into the shadow and to find a lovely girl of the early seventies in her place. Eugene O'Brien, who is cast in the role of John Carlton, is not the best thing in the picture by any means. His tendency to pose almost spoils some of Miss Talmadge's best work—but not quite.

The usual Capitol Magazine made up the remainder of the program.

### THE RIVOLI

The Rivoli Theater last week introduced Liszt's second Hungarian Rhapsody to its audience and received, at the performance we attended, an unlimited amount of applause for this popular number. It was followed, as usual, by a Riesenfeld Classical Jazz selection. Henri Scott, bass-baritone, offered an admirable presentation of the Drinking Song from Martha and also was the recipient of an enthusiastic reception. The dance divertissement was in the capable charge of Zena Larina and Senia Semenov.

Empty Hands was the feature picture, starring Jack Holt and Norma Shearer. The only criticism that can be offered this presentation is that the blame must lie on the shoulders of the person who picked Arthur Stringer's story for the silver sheet. In comparison with the book, the picture is much more interesting; but even with this slight concession it is poor material at best. We are so tired of beautiful, artificial and bored heroines who are thrown on deserted islands or similar spots with strong "he-men from the great open spaces." Since we are always grateful for small mercies we are delighted to report that there is no shipwreck in this story, and the method of casting the couple into the wilderness is both unique and plausible. But then of course the hero sets up housekeeping on an elaborate scale, the heroine reforms, the aeroplane rescues them, and they live happily ever after. Such is life—in the movies.

The Mack Sennett comedy, The First Hundred Years, with Harry Langdon, was very amusing; far above the average in spite of moments of hackneyed slap-stick.

### THE RIALTO

The Rialto was the lucky theater which offered the Covered Wagon last week to the large numbers who crowded its doors to capacity at every performance. This picture, like old wine, seems to improve with age, and one wonders how much longer its title will be flashed in electric lights at some theater along Broadway. As before, Mortimer Wilson's 1849 Overture introduced the picture, and Irvin Talbot and Emanuel Baer directed the orchestra.

### NEW PRODUCING FIRM FORMED.

Barry Townly and Associates have formed a new producing firm to be known as Barr-Town, Inc., with offices at 562 Fifth Avenue. This firm will produce three plays this coming season by Barry Townly, who wrote The Chiffon Girl; Lewis Allen Brown, who wrote Please Get Married, and Frank R. Adams, who wrote The Time, the Place, and the Girl. Music by Carlos and Sanders, who wrote Tangerine. The first play produced will be Princess April, to be followed by Lola, Dear, and Miss Sin-Copation, also by the same authors. Princess April was ready for rehearsal the early part of August. Townly will direct the staging. Jerome Quinn is financial manager, and David Resnick, formerly with the Shuberts, is business manager. This firm is negotiating with Tessa Kosta, and the people now engaged are Charles Derickson, Mildred Richardson, Alice Hegeman, Ben Taggart, Edward Garvie, Hal Thompson, Jack Hartley and Matt McHugh. E. V.

### Curtis Institute Notes

Mme. Charles Cahier, who will conduct a class this winter at the Curtis Institute of Music in Philadelphia, is at present resting at her country estate, Stammershalde, on the Danish island of Bornholm. In September she is to appear in contralto roles at the Staatsoper in Berlin as guest, preparatory to her return to this country on October 23.

In the interpretation of the masterpieces of trio literature the Boyle-Gittelson-Penha Trio of Philadelphia has made in the past a serious contribution to the development of a greater appreciation of chamber music. This trio seems now assured of further successes through the close association of all three members of the trio with the Curtis Institute of Music, where Mr. Boyle will conduct classes in piano; Mr. Gittelson, violin, and Mr. Penha, cello.

Horace Britt is spending the summer at Woodstock, N. Y., hard at work preparing programs for next season, when, in addition to his concert work, he is also to teach at the Curtis Institute of Music. Mr. Britt, despite his apparently English name, was born in Antwerp of Belgian parents. His student days were passed in Paris, where he entered the National Conservatory as a pupil of Jules Delsart on the

## AMUSEMENTS

World's Largest  
and foremost  
Motion Picture  
Palace

## CAPITOL

B'way at 51st St.  
"Subway to Door"  
EDW. BOWEN,  
Mng. Dir.

## JACKIE COOGAN

### In "LITTLE ROBINSON CRUSOE"

CAPITOL GRAND ORCHESTRA  
 AND THE CAPITOL BALLET CORPS  
 Presentations by ROTHAFEL

Theaters under direction of Hugo Riesenfeld

RIALTO THEATRE, BROADWAY at 42d ST.

## BETTY COMPSON In "THE FEMALE"

A Paramount Picture  
 RIESENFELD'S CLASSICAL JAZZ  
 FAMOUS RIALTO ORCHESTRA

RIVOLI THEATRE, BROADWAY at 49th ST.

FIRST TIME AT POPULAR PRICES

## POLA NEGRI In "Lily of the Dust"

A Paramount Production  
 RIVOLI CONCERT ORCHESTRA

cello and of Albert Lavigne in harmony. He graduated at the surprisingly early age of fourteen, and, notwithstanding his extreme youth, won the first prize for cello playing. Subsequently he appeared in Paris as soloist with both the Lamoureux and Colonne orchestras. His success there soon led to his engagement as soloist with other noted orchestras in Europe. In America, his appearances, among others as soloist with the Philadelphia, Chicago and San Francisco orchestras, have placed him in the front rank of concert artists.

## GOLDMAN BAND CONCERTS

The last week—August 18 to 24 inclusive—of the season of outdoor concerts on the Mall in Central Park, New York, by Edwin Franko Goldman and his band, served to attract very large and enthusiastic audiences.

Mr. Goldman, who, during the past seven seasons, has attained great popularity among New York music lovers, has established a new record for summer band concerts in the metropolis. During the twelve weeks the Goldman Band has given sixty concerts in all before an average nightly attendance of from 15,000 to 25,000, and often reaching more.

The programs contained music by most of the old and modern composers, embracing Beethoven, Wagner, Tchaikowsky, Schubert, Verdi, Puccini, Liszt, Johann Strauss, etc. Several programs were devoted to works of various nationalities, such as Italian, French, German, Irish, Bohemian, Russian, English, American, etc. There were also symphonic, miscellaneous, ballet, choral, grand opera, comic opera, children's and "request" programs. In addition to all the special offerings, a contest for boys' bands was held on August 1, in which nine bands participated. Another unique feature of these concerts was the music memory contest on August 4.

The music rendered during the closing week consisted of: August 18, Popular program; 20, Irish; 22, Tchaikowsky; 23, Request, and, August 24, the closing program. Waino Kauppi, cornet; Genia Fonariova, soprano; Frances Sebel, soprano, and Lotta Madden, were the soloists who appeared during the closing week.

After the first half of the final program was rendered, the Rev. Horace Clute, of St. James' Episcopal Church, Madison Avenue and 71st Street, delivered a short address, bringing out the benefits derived from Mr. Goldman's concerts, of which he was a frequent attendant. He stated that music has an ennobling effect and is the means of bringing together all peoples on a common plane. He lauded Mr. Goldman for having led his band during seven seasons without ever having missed a single concert, and also emphasized the benefits derived from an educational standpoint by these entertainments. Rev. Clute also remarked that music is a long step toward religion and patriotism, and that Mr. Goldman had elevated the brass band to the level of a symphonic organization. He then presented Mr. Goldman with two boxes—the one from the members of his band containing a silver replica of the new bandstand in which the names of all members of his band were inscribed, and the other, a traveling clock from several regular attendants of the concerts. He also received a large floral tribute.

Mr. Goldman said he was sorry the season was over, but happy to state that it was such a success. After enumerating the various intricacies in the preparation of these concerts, Mr. Goldman thanked his right-hand man, H. Heidelberg (the band's manager), the players, ushers, the police (especially Captain F. A. Tierney), Park Commissioner Gallatin, the press, and the audiences, and last, but not least, Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, who made these concerts possible.

At the conclusion of the program the band played Auld Lang Syne. Mr. Goldman was recalled many times for a period of about ten minutes, and even then the vast audience showed reluctance to depart.



## THE HIDDEN EAR

By Dai Buell

Truly, this is a remarkable age, and our privileges are many! Nobody realizes this more than a modern recreative artist who is ever on the lookout for the new opportunities to share the beauties that mean so much to him.

Let us take, for instance, the process of record making!



DAI BUELL

Until the last few years, in which the development of recording has advanced so spectacularly, the executant pianist's art has been ephemeral. How sad to contemplate that only the creative musician has been able to pass along his best efforts, while the self-abnegatory interpreter has, of necessity, had to face the fact that his powers were at an end with his death.

With the coming of the re-enacting piano, the pianist has been able to record for future consideration his very best efforts, and the satisfaction and thrill that come to the artist upon hearing a good performance set down for posterity is very great. A little glimpse into the mind of the artist before, during, and after a performance for a recording instrument, would no doubt be a revelation and amusing to some, and it doesn't come hard to share certain impressions with you.

"How do you know," you ask, "that when you make a recording, your art is to be at its best; that at some time in the past, even, you may not have been more electric and vibrant in revealing the composer's intent to your hearers?"

The anxiety is great, but the little hesitancy that presents itself upon the entrance to a concert platform is somewhat eliminated (if one is imaginative) by the thought which permeates one's being, that this is a great moment; that all forces must be summoned to contribute to a complete presentation of the conception of a work; that the one performance must be the greatest realization of the artist's ideal. In short, the attitude which one brings to the laboratory is one of responsibility.

The impressions in the laboratory would be a subject to which only an Edgar Allan Poe could do justice. The Hidden Ear—insistent, demanding, exacting, uncompromising—is to me a good theme for a serious dissertation which I would commend to an author capable of dealing with uncanny subjects. Its demands upon one's vitality are greater than I can measure for you. It pervades the room; it is omnipresent!

One approaches the piano with the feeling of a certain power, because, even though it is connected with The Hidden Ear, there is no obvious difference between the concert grand that one meets there and the one that is the medium of expression on the concert platform. "The Great Moment," so dependent on enthusiasm, vitality and nervous energy, is certainly insured, for one is strung as on a hair trigger. By request, the attendants leave one to get thoroughly saturated with the mood and used to the instrument, and presently with the question, "Are you ready?" one is face to face with the actual moment.

Although there is no exact parallel, still I can sympathize with a person going to be electrocuted. The tensility is there. On the wall there are lights, three of them, signals for The Hidden Ear, or those operating it, and their in-

## Stieff Pianos



"The Artist Stieff" is one of the few musical instruments still made according to the fine old art of piano building. The "Stieff Tone" is famous with the artists of three generations. It is the voice of the Stieff alone. It is inimitable.

(Send for the new catalog.)

Established  
1842

CHAS. M. STIEFF, Inc.

Baltimore  
Maryland

termittent flashing conveys to one imminence. The minute the attendant, with watch in hand, says "You may begin," we are off.

With the completion of the performance, it is possible to gauge, in a way, just what has taken place. One is conscious of having burned up much physical tissue; one is conscious of emotional and spiritual depletion, and, to make a long story short, most performers would rather play a complete recital than to make one recording.

But, ah! the joy when, in a short time, the recording is before one, and the fact persists that the burning out of certain forces has left a beautiful thing for others, has perhaps shared a thought that might have remained obscure to many. But more than any of these reasons, that a good piece of work has been the outcome of generations of accumulation, perhaps. It is its own satisfaction, and the recreative artist has taken stand by the creative artist in leaving as nearly as possible his best to posterity.

## RAVINIA OPERA

(Continued from page 26)

rest Lamont, I have never heard him either here or abroad." All the other critics on the various dailies in Chicago voiced the same opinion as to Lamont's magnificent performance as Lohengrin. Louis D'Angelo was the King. Gunn voiced his opinion regarding Mr. D'Angelo as follows: "The King of Louis D'Angelo was a masterpiece, nor will I ever believe that a man who sings English with such intimate appreciation of its beauties and of its finer shades in diction is not singing his native tongue. I am assured he is an Italian, but I do not accept the evidence submitted." Herman Devries, in the American, said practically the same; likewise Karleton Hackett in the Evening Post. Desire Defrere was Telramund and Moore wrote: "He gave the best singing performance of his career, even though the cylinders of his English needed a bit of grinding," and Gunn said that Defrere was occasionally unintelligible, especially since his rich Belgian brogue sounded like a German accent. Merle Alcock sang the role of Ortrude, and Gunn commented as follows: "She, too, can sing her native language even better than she sings French and Italian." Chorus and orchestra were excellent and Louis Hasselmanns conducted with fine understanding. The last paragraph in Mr. Moore's review endorsed the stand of this writer, when he had the following to say about opera in English: "So if Mr. Eckstein plans the gradual conversion of the Ravinia public to a taste for opera in English, he set about it the right way. For the way, the only way, to make opera in English popular is to put on a first grade cast of artists, who are able to sing English." Mrs. Archibald Freer please take notice!

TRAVIATA, AUGUST 21

Traviata was repeated with Pareto, Tokatyan, Basiola and others making up the splendid cast, with Papi, conducting.

## FEDORA, AUGUST 22

Another performance of Fedora, with Easton, Maxwell, Martinelli, Ballester, Rothier and others, with Papi at the conductor's desk, was listened to by a large and enthusiastic audience.

## FRA DIAVOLO, AUGUST 23

An old opera, which was first produced in Paris in 1830, and which has not been given by the Chicago Opera, nor by the Ravinia Company, had its first performance at Ravinia on Saturday evening. Fra Diavolo was last sung in Chicago by the Metropolitan, and served for the lone performance of the French tenor, Clement, who had the title role during the last visit of the Metropolitan to this community. This was some fifteen years ago. The cast at Ravinia was a stellar one and a complete review will be published in these columns next week. RENE DEVRIES,

## Another Holiday Messiah for Patton

Holiday time next season for Fred Patton is rapidly filling up particularly for performances of The Messiah. This season he sang the work twelve times. He has been engaged to do the work in Norwalk, Conn., on December 12, a re-engagement from the 1923-24 season.

## College Appearance for Middleton

A recital appearance by Arthur Middleton at Coe College, Cedar Rapids, Iowa, has been contracted for by the popular baritone's managers, Haensel & Jones. Middleton's popularity with educational institutions is well known. The present engagement will be filled in connection with his two appearances as soloist with the Minneapolis Symphony Orchestra in Minneapolis and St. Paul.

## Benno Rosenheimer Orchestra Manager

Benno Rosenheimer has accepted the management of the Civic Symphony Orchestra of Philadelphia.

**Alviene School of Theatre**

**DIRECTORS**  
Alma Daly  
Wm. A. Brady  
Henry Miller  
Sir John Martin  
Harvey  
J. J. Shuman  
Marguerite Clark  
Alice Hopkins

**Courses for Acting, Teaching, Direction; DRAMA, OPERA, PHOTOPLAY**

**STAGE DANCING**  
and SINGING. Developing poise and personality essential for any calling in life. Alviene Art Theatre and Stock Co. (appearances while learning). N.Y. debuts and careers secured. For prospectus write, study desired to Secretary, 42 West 72nd St., N. Y., EST. 24

## TEASDALE RESIDENCE

326 West 86th Street, New York City.  
FOR GIRL STUDENTS AND YOUNG WOMEN.  
Rooms accommodate Grand and Upright Pianos.  
Telephone: Endicott 7858.

## OPPORTUNITIES

## The Vanderbilt Studios

Choice, large studios, at the Washington Square Branch. An ideal location, fifteen minutes from 42nd Street. Two large studio vacancies at 13-15 East 38th Street near Fifth Avenue. Resident studios with private baths, \$1300. Studios with Steinway grand pianos for part time use. Club-like atmosphere, distinction as to telephone and desk service. Main office, 15 East 38th Street, Vanderbilt 6998.

MRS. MABEL DOBLE-SCHAELE, Proprietor

13-15 E. 38th St. 37-39-41 W. 9th St. 135 E. 37th St.  
Vanderbilt 6998 Stuyvesant 1321 Lexington 16173

HIGH CLASS managers will have opportunity to engage experienced and versatile WOMAN HARPISST locating in New

York this season. Symphony Orchestra. Grand Opera, Musical Comedy, Recital and Concert. Address H. Clune, 124 West 84th Street, New York City.

**STUDIO FOR RENT**—Beautiful large, light room, part time or permanent. (Reception room if desired), Steinway Grand. Ideal for Composer, Coaching, Teaching, or Practice. Quiet. Service. Apartment 1-C, 131 Riverside Drive (Corner 85th St.), New York City. Telephone Schuyler 5676—Mornings, Evenings or write.

**BASS-BARITONE WANTED**—There is a splendid opportunity for a bass-baritone to enjoy seventeen weeks of Lyceum

work this Fall and Winter. Due to illness of the star of the trio this unusual opening occurs and means a chance to be booked by the best Lyceum Bureaus in the United States and to start a career of life work in Lyceum and Chautauqua. Harry R. Pierce, of the Boston Lyceum School, is the manager and may be reached by letter accompanied by such notices as the artist has gained.

**VIOLIN'S EUROPEAN** collection of fine old instruments consisting of 3 Italian, 2 French and 6 German makes (very fine Klotz), also 1 Viola Pomposa made in 1698. Sell and exchange. Bargains. Ad-

dress "W. C. D.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

## PERSONAL PHONOGRAPH RECORDS, \$10.00 AND UP

Our modern and complete laboratories fully equipped to make recordings of talent with little or no recording experience. We have standardized method, quality, service and price. Send for literature and details, Personal Record Dept., Electric Recording Laboratories, 210 Fifth Avenue, New York.

## CINCINNATI NOTES

Cincinnati, Ohio, August 16.—There was an added feature to the Zoo opera for the week ending August 9. Lohengrin was given a special performance, when Clara Taylor, soprano, sang Elsa in German, as guest artist of the company. Miss Taylor received her early musical education in Cincinnati and this fact augmented general interest. A large number of Miss Taylor's friends, in addition to those who are eager to enjoy Wagnerian operas, made up an appreciative audience. Miss Taylor made an ideal Elsa, supported by the same fine cast that gave this opera the previous week. The performance was one of the most enjoyable of the season.

The last week of the Zoo Company opened on August 10 with *The Elixir of Love*.

Aida was sung for the first time this season on August 11. In the past weeks Edith DeLys has scored in a number of noteworthy roles, but as Aida she seemed to surpass all previous efforts, and her singing and acting were of an inspiring nature. As Rhadames, Ludovico Tomarchio was seen to advantage. Stella De Mette, as the Egyptian Princess, was fine indeed. Other worthwhile performances were given by Italo Picchi, Mario Valle, Natale Cervi, Fran-

cesco Curci and Pearl Besuner. The opera was repeated on Wednesday and Friday evenings.

The first performance of *Martha* was enjoyed by a large audience on Tuesday night. Josephine Lucchese, as Lady Harriet, was exceptionally good. Both her singing and acting justified the fine reception given her. Stella De Mette, as Nancy, was none the less delightful, adding much charm to the opera. As Sir Tristan Mickleford, Natale Cervi was clever, and Millo Picci, as Plunkett, and Rogelio Baldrich, as Lionel, were well suited to the parts. Pearl Besuner, Louis Johnen and Harold Woodward essayed the smaller roles creditably. The opera was repeated on Thursday night.

Several new compositions have been completed by Emma Beiser Scully, who is summing at Put-in-Bay, Ohio.

Florella Goldenburg, daughter of Mr. and Mrs. William S. Goldenburg, has returned from New York, where she studied dancing with Ned Wayburn. Miss Goldenburg will teach dancing in the Goldenburg School during the coming season.

Grace G. Gardner, who has been spending the summer at her home in Hillsboro, Ohio, was in Cincinnati on August 9 to witness the performance of *Lohengrin*, as Clara Taylor, who sang the part of Elsa, was her artist pupil.

The Lillian Aldrich Thayer Settlement School of Music gave a number of concerts during the week of August 10. They were directed by Mr. and Mrs. William Dunning.

Josephine Stoeckle, of Cincinnati, composer of popular songs, has resumed her work after an illness that for a time interrupted her activities.

Alice H. Dulaney is vacationing at Hardeman Place, her summer home in the Kentucky mountains. She will return to Cincinnati on September 1.

## Two Curci Studio Artists Engaged for Opera

Tina Paggi, coloratura soprano, who has scored splendid successes with the Bracale and Chicago operas, has been engaged by Fortune Gallo for the San Carlo Opera Company next season.

Luigi Pasinati, tenor, will sing the role of Don José to Geraldine Farrar's *Carmen*, on the twenty-six weeks' tour beginning next month.

## Onegin's Tour Postponed

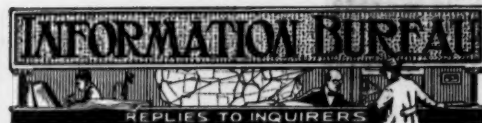
The third American concert tour of Sigrid Onegin, originally planned for the forthcoming season, has been postponed until the season of 1925-1926, when Mme. Onegin will make another tour under the direction of Concert Management Arthur Judson. Mme. Onegin in private life is the wife of Dr. Fritz Penzoldt.

## Leblanc for Baltimore

Georgette Leblanc will give one of her interesting recitals in Baltimore during the coming season, under the local direction of William A. Albaugh. The date is to be announced.

## Annie Friedberg Not Managing Ora Hyde

Annie Friedberg wishes to announce that Ora Hyde, soprano, is no longer under her management.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serialim.

## CONTEMPORARY MUSIC.

"For a Music Club which will study Modern Masters, the first paper is on the general subject, Contemporary Music. Will you kindly advise me where I can find material to help with a study of the subject? An answer in an early number of the Musical Courier will be highly appreciated."

Music is developing and changing so much at the present moment that it is difficult to direct you to any one source from which you can gain information about contemporary music. There is no book on the subject, doubtless for the simple reason that a book would not be up-to-date a year or two after its publication. You will have to seek such information from music and art magazines. The most reliable, full and timely information about contemporary music is to be found from week to week in the columns of the Musical Courier.

## COST OF TEACHERS.

"Please favor me as follows: Cost of teachers like Oscar Saenger, and location of the same. Like also N. Y. University, also Zerffi. Please advise me definitely at once."

The teachers of music in New York, of well known reputation, charge about \$15 or \$20 for a lesson of twenty minutes or half an hour. It would be necessary to apply to the teachers personally to know what their terms are. In regard to location, if you mean living expenses, the prices vary according to the location; also whether you want rooms with board or without. The Musical Courier has no list of prices either for teachers or for living expenses. If you will write to New York University, Washington Square, New York City, "complete information" will be sent you. Zerffi's address is 309 West 78th Street and Oscar Saenger, 6 East 81st Street, both in New York City.

## Gescheidt Studios Re-open September 8

Adelaide Gescheidt will resume her teaching on September 8 at her studios in New York. Miss Gescheidt has been resting in the mountains after a very strenuous season, and returns full of inspiration for the active season already scheduled. The many outstanding artist exponents of Miss Gescheidt's training are rapidly being booked by their managers for the season 1924-25, these including Judson House, Irene Williams, Fred Patton, Alfredo Valenti, Ruth Kinney, Frederic Baer, Nelle Wing, and many others holding positions of prominence in the artistic world.

## Kochanski Scores Paris Success

Paul Kochanski achieved a tremendous success at his Paris recital recently before a crowded house which was very enthusiastic. It is no little achievement in these days to win a big following in the French capital, and this event stamps the Polish violinist as one of the great masters of his instrument. Kochanski opens his American season October 23, his first appearances with the New York Symphony Orchestra being on November 20 and 21, when he will play the Bach double violin concerto with Albert Spalding.

## Matchless MILTON PIANOS

*An Instrument  
of Pleasing Tone  
and Touch that  
Any Student can  
Afford to Buy*

*Endorsed by Musical Celebrities*

MILTON PIANO CO.  
New York

**Do You Study Singing?  
Are You Making Progress?  
If Not, Why?**

Read—"THE SECRETS OF SVENGLI"  
By J. H. Duval  
And You'll Find Out.  
\$2.00 at all Music Dealers and Bookellers  
Published by James T. White, 70 Fifth Ave.,  
New York City

## The Steinert Pianoforte

### THE EXCLUSIVE PIANO

M. STEINERT & SONS, Steinert Hall, 162 Boylston St.  
BOSTON, MASS.

## BUSH & LANE

HOLLAND, MICH.

## WING & SON, Manufacturers of the WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

## BALDWIN

Cincinnati

## LESTER PIANO

### ONE OF THE OLD MAKES

PHILADELPHIA

## The DAVENPORT-TREACY PIANO

*Built for the Studio-Delightful  
in Tone and Touch-Moderate in Price*

Davenport-Treacy Piano Co, New York



# THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

**THE STANDARD PIANOS OF THE WORLD**

FACTORIES:

**Ditmars Avenue and Riker Avenue  
Steinway, Borough of Queens, New York**

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York  
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

**STEINWAY & SONS**

# Mason & Hamlin

*"THE STRADIVARIUS  
OF PIANOS"*

The Mason & Hamlin Piano has set a new standard of tone and value and has long commanded the highest price of any piano in the world.

Principal Warerooms and Factories

**BOSTON**

NEW YORK WAREROOMS, 313 Fifth Avenue

# KRANICH-&-BACH

*Ultra-Quality PIANOS  
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

# A.B. Chase

*America's Finest Piano*

The Celco Reproducing Medium may now be had in A. B. Chase Grands.

A. B. CHASE PIANO CO., *Division* United Piano Corporation

Executive Offices: NORWALK, OHIO

The  
Name **Sohmer**



on a piano is a guarantee of quality; a synonym for artistic excellence.

For fifty years the Sohmer family have been making Sohmer pianos.

To make the most artistic piano possible has been the one aim, and its accomplishment is evidenced by the fact that:

*There are more Sohmers in use in the Metropolitan District than any other artistic piano.*

**SOHMER & CO., 31 West 57th St., NEW YORK**

## PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

*The Autopiano Company,  
623 West 50th Street,  
New York City.*

DEAR SIR—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

*Paul Althouse*



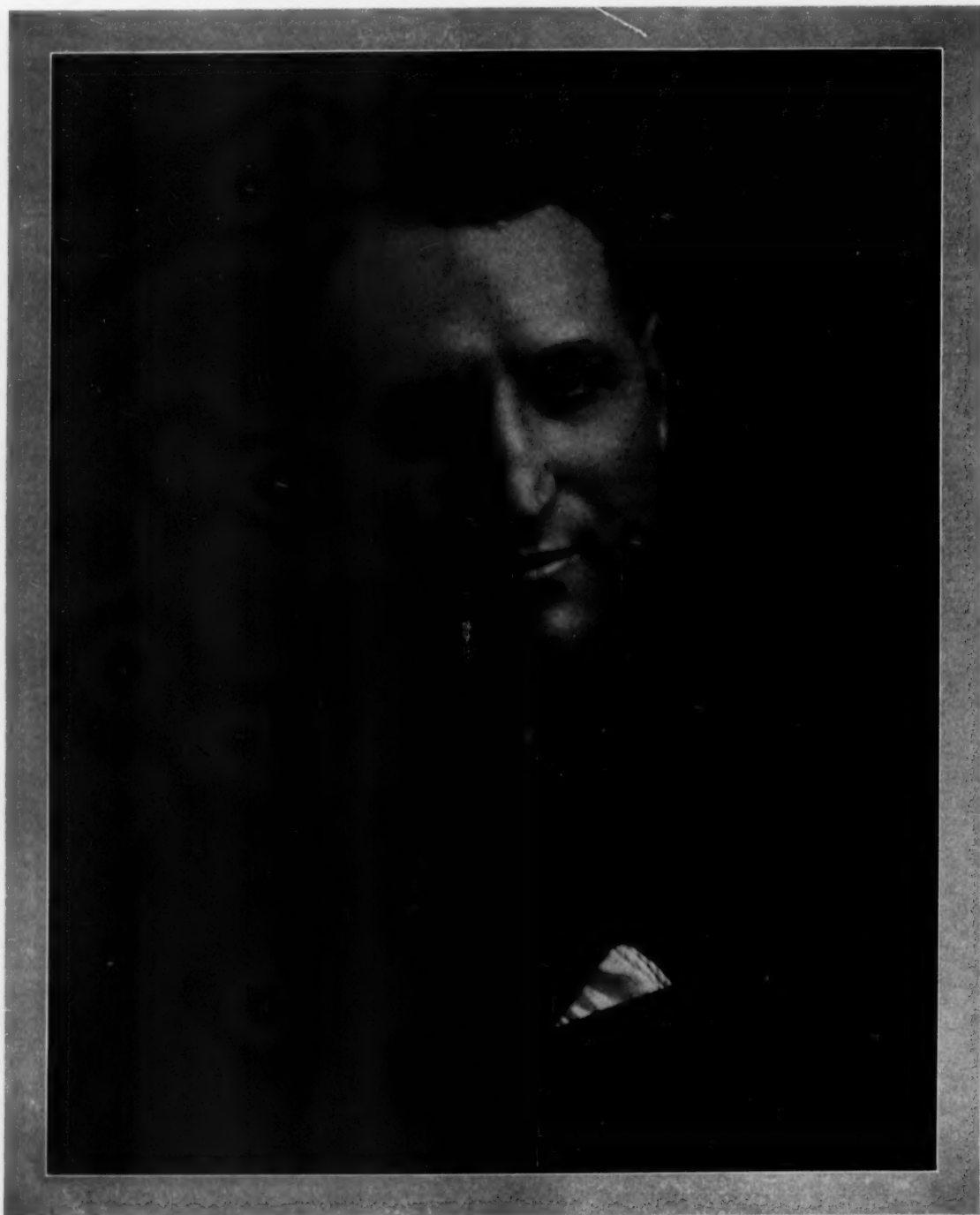
**THE AUTOPIANO COMPANY**

**629 West 50th Street**

**New York**

# MUSICAL COURIER

*Weekly Review OF THE World's Music*



P H I L L I P . . . G O R D O N  
*One of America's Great Pianists*

During the last three years Mr. Gordon has played in every important American city and has won for himself a distinguished position among contemporary pianists.

"There is a freshness about his interpretation and beauty of tone that places him in the very front rank of American Pianists."

*Chickering exclusively*



